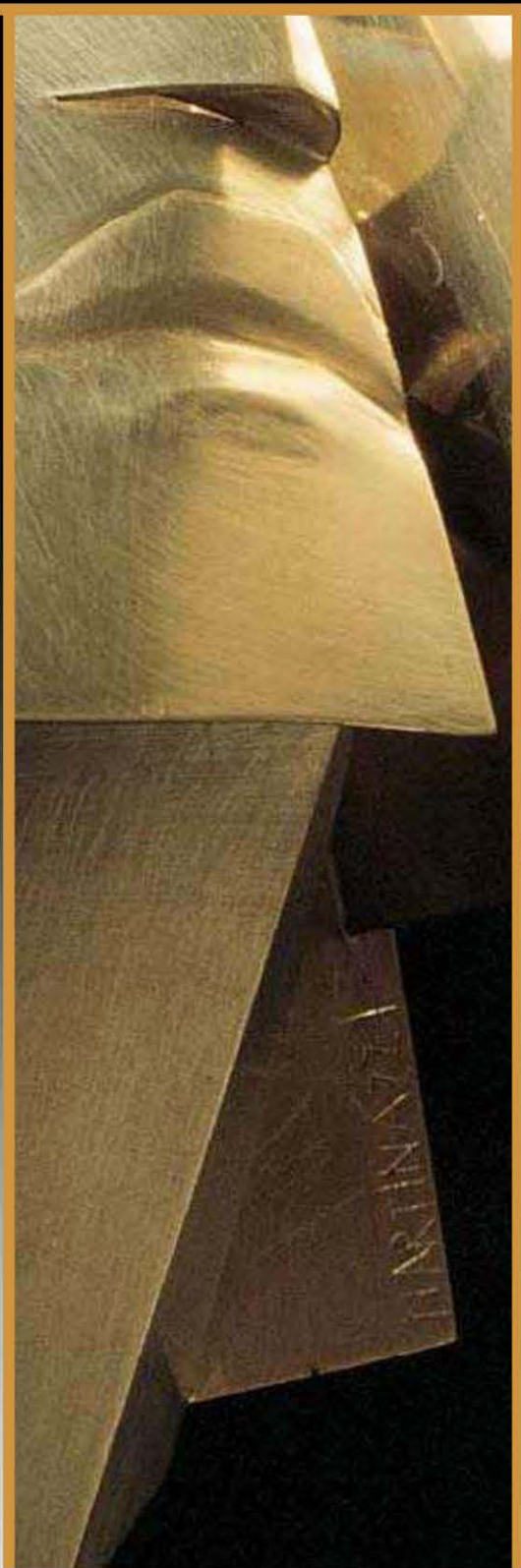
MASTERS GOLD

MAJOR WORKS BY LEADING ARTISTS







ABRASHA ■ GIAMPAOLO BABETTO ■ RIKE BARTELS ■ MICHAEL BECKER ■ CLAUS BJERRING ■ ADREAN BLOOMARD ■ CLAUDE CHAVENT ■ NAMU CHO ■ GIOVANNI CORVAJA ■ GERDA FLÖCKINGER CBE ■ GEOFFREY GILES ■ STUART GOLDER ■ MICHAEL GOOD ■ LISA GRALNICK ■ BARBARA HEINRICH ■ YASUKI HIRAMATSU ■ MARY LEE HU ■ ULLA AND MARTIN KAUFMANN ■ JIM KELSO ■ ANDREW LAMB ■ SEUNG-HEA LEE ■ CHRISTA LÜHTJE

AARON MACSAI ■ STEFANO MARCHETTI ■
BRUNO MARTINAZZI ■ HAROLD O'CONNOR
■ GURHAN ORHAN ■ MARY PRESTON ■
LINDA KINDLER PRIEST ■ WENDY RAMSHAW CBE
■ GERD ROTHMANN ■ JACQUELINE RYAN ■
PHILIP SAJET ■ ETSUKO SONOBE
■ EVA STEINBERG ■ MICHAEL DAVID STURLIN ■
GRAZIANO VISINTIN ■ ALEXANDRA SOLOWIJ WATKINS
■ DAVID WATKINS ■ ALBERTO ZORZI

Masters: Gold

Major Works by Leading Artists
Curated by Marthe Le Van

LARK BOOKS
A Division of Sterling Publishing Co., Inc.
New York / London

SENIOR EDITOR
Ray Hemachandra

EDITOR
Julie Hale

ESSAYS
Nanz Aalund

ART DIRECTOR
Megan Kirby

COVER DESIGNER
Kay Stafford

FRONT COVER, LEFT TO RIGHT:
Jacqueline Ryan
Brooch, 1999

Namu Cho
EEP 03, 2003

Bruno Martinazzi
Angelo, 2006

Michael Good
Ribbon Pin, 1998

Barbara Heinrich
Fluted and Concave Gold Rings, 2001

BACK COVER, LEFT TO RIGHT:
Wendy Ramshaw
Hieratic Set of Four Pillar Rings, 1977

Mary Lee Hu
Bracelet #60, 1999

Aaron F. Macsai
Breakthrough Pendant, 2001

SPINE:
Adrean Bloomard
Oplontis, 2006

Library of Congress Cataloging-in-Publication Data

Masters. Gold : major works by leading artists / curated by Marthe Le Van; edited by Ray Hemachandra.
p. cm.
Includes index.
ISBN 978-1-60059-040-5 (pb-pbk. with flaps : alk. paper)
1. Gold jewelry--History--21st century--Catalogs. 2. Gold jewelry--Design--Catalogs. I. Title. II. Title: Gold.
NK7310.5.L42 2009
739.2'2090511--dc22

2008037064

10 9 8 7 6 5 4 3 2 1

First Edition

Published by Lark Books, A Division of
Sterling Publishing Co., Inc.
387 Park Avenue South, New York, NY 10016

Text © 2009, Lark Books
Photography © 2009, Artist/Photographer

Distributed in Canada by Sterling Publishing,
c/o Canadian Manda Group, 165 Dufferin Street
Toronto, Ontario, Canada M6K 3H6

Distributed in the United Kingdom by GMC Distribution Services,
Castle Place, 166 High Street, Lewes, East Sussex, England BN7 1XU

Distributed in Australia by Capricorn Link (Australia) Pty Ltd.,
P.O. Box 704, Windsor, NSW 2756 Australia

The works represented in this book are the original creations of the contributing artists. All artists retain copyright on their individual works.

The photographs and text in this volume are intended for the personal use of the reader and may be reproduced for that purpose only. Any other use, especially commercial use, is forbidden under law without written permission of the copyright holder.

If you have questions or comments about this book, please contact:
Lark Books
67 Broadway
Asheville, NC 28801
828-253-0467

Manufactured in China

All rights reserved

ISBN 13: 978-1-60059-040-5

For information about custom editions, special sales, and premium and corporate purchases, please contact the Sterling Special Sales Department at 800-805-5489 or specialsales@sterlingpub.com.

Contents

Introduction 6

THE MASTERS

Ulla and Martin Kaufmann 8
Namu Cho 16
Mary Lee Hu 24
Stefano Marchetti 32
Yasuki Hiramatsu 40
Bruno Martinazzi 48
Harold O'Connor 56
Barbara Heinrich 64
Geoffrey Giles 72
Michael Becker 80
Gerd Rothmann 88
Graziano Visintin 96
Adrean Bloomard 104
Claude Chavent 112
Giovanni Corvaja 120
Andrew Lamb 128
Michael Good 136
Wendy Ramshaw CBE 144
Rike Bartels 152
Mary Preston 160
David Watkins 168
Jim Kelso 176
Jacqueline Ryan 184
Gerda Flöckinger CBE 192
Éva Steinberg 200
Linda Kindler Priest 208
Gurhan Orhan 216
Alberto Zorzi 224
Philip Sajet 232
Giampaolo Babetto 240
Lisa Gralnick 248
Abrasha 256
Claus Bjerring 264
Etsuko Sonobe 272
Seung-Hea Lee 280
Christa Lühtje 288
Aaron Macsai 296
Michael David Sturlin 304
Alexandra Solowij Watkins 312
Stuart Golder 320

About the Curator 328
Portrait Photographers 329
Acknowledgments 329
Index of Featured Artists 330

Introduction

It's tricky to look at gold for what it is and not what it means. Gold is quite literally elemental, a natural chemical element with a place on the periodic table, like carbon and oxygen. Once you subtract its cultural connotations, economic value, and historical relevance, what are you left with? In my eyes, the most intrinsically beautiful, structurally intriguing, and technically inspiring material on earth.

The 41 contemporary artists you'll come to know in this book, like the masters in all the centuries before them, honor gold by letting it speak to and through them in distinctive ways. They understand the nature of gold and manipulate it in ways never before seen. Given gold's long and extensive history, this is no small feat. However, the exceptional properties of this material—its luminosity, malleability, density, and ability to be alloyed—make continual, significant innovation possible.

Goldsmiths face a unique set of professional challenges. Committing years of training and practice to master skills, to invent and improve applications, and to develop a genuine, individual style is an enormous personal investment. The expense of the artists' raw material is staggering. Industry-designed and mass-produced gold work dominates the world market, predisposing audiences to conventional merchandise. With a deep and unwavering affinity for the metal, today's goldsmiths face these trials in stride. They know that nothing on earth moves under a hammer like gold, reflects light like gold, embraces the body like gold, and possesses the strength and stability of gold. Nothing.

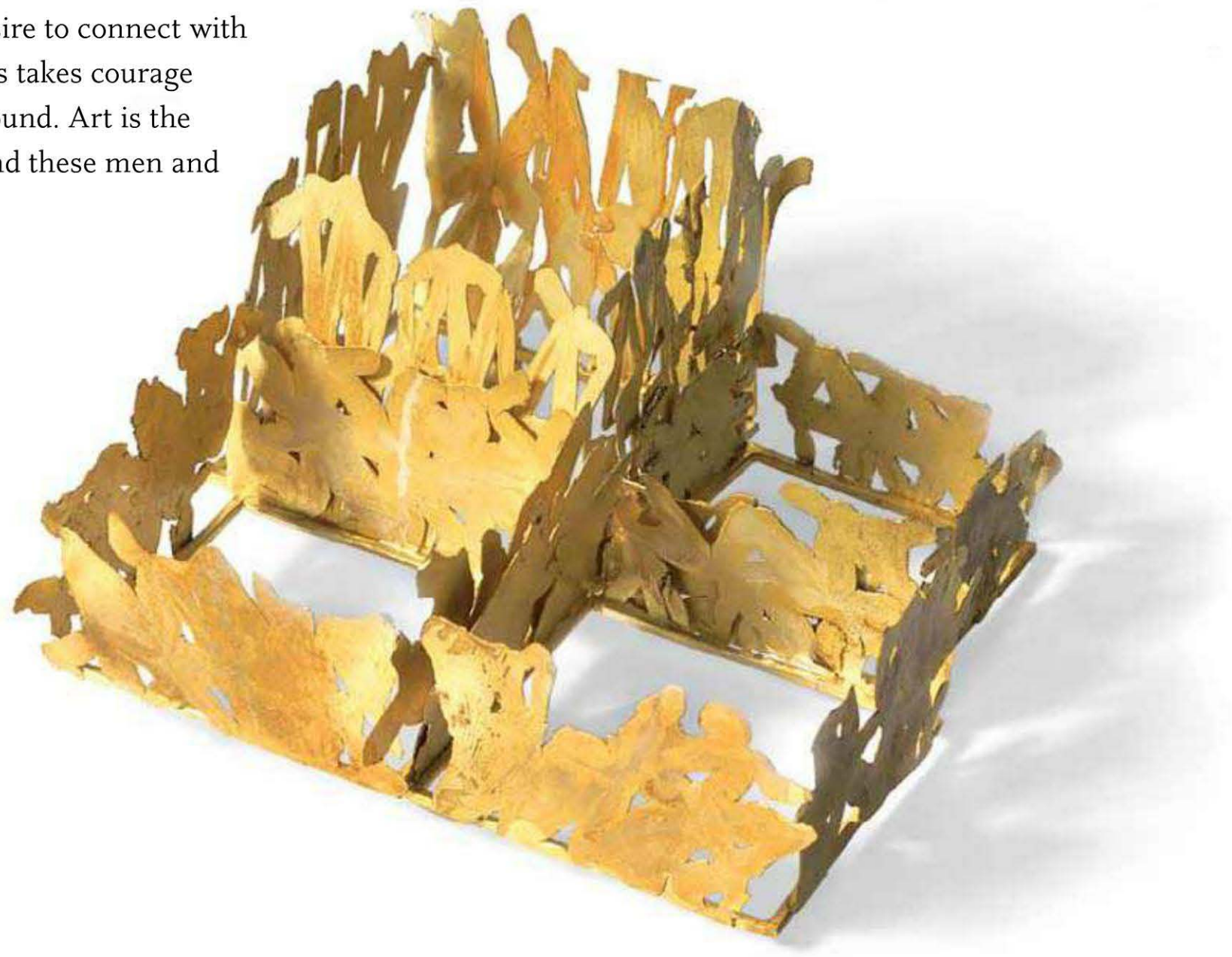
Each chapter in *Masters: Gold* reveals the groundbreaking work of a singular talent. From chapter to chapter, the visual vocabulary shifts radically from minimal geometries to opulent fantasies, from still lifes to social commentaries. The processes employed are as diverse as the statements the goldsmiths are trying to make. Michael Good's anticlastic raising is an enthralling paradigm of perpetual force and control. Mary Lee Hu uses traditional textile methods to weave surging fluid structures. Giovanni Corvaja bonds microscopic granules of gold into jewelry so spectacular that viewers cannot fail to be impressed.

Technical bravado is a tangible proof of mastery, but for an artwork to be fully engaging it must also connect with the spirit of the viewer—and, for jewelry, the wearer. This relationship is as indefinable as it is essential, and it works in two ways. The goldsmith must strive to create with a genuine intention, to be decisive in her design, and

to resolve a piece completely. The wearer must strive to listen to what speaks to her, not with her ears or mind but with her eyes and heart and hands, and have absolute confidence that the personal connection is real and just.

Curating *Masters: Gold* has strengthened my awareness of how, expressed through capable hands led by inquisitive and inspired minds, the soul of the maker intensifies the intrinsic beauty of the material. The desire to connect with humanity through crafting artful objects takes courage and perseverance, but the result is profound. Art is the common language of all civilizations, and these men and women are our golden poets.

– Marthe Le Van, curator



Stefano Marchetti
Untitled | 2001 ▶



KAUFMANN

Ulla & Martin Kaufmann

INFLUENCED BY THE MINIMALIST SCULPTURE of Eduardo Chillida and Richard Serra, Ulla and Martin Kaufmann use spatial relationships as a main point of focus in their jewelry. The Kaufmanns, who are both natives of Hildesheim, Germany, have worked as freelance goldsmiths and creative partners since the 1970s. Each piece they produce is the result of close collaboration. Their jewelry is punctuated by open spaces, reflections, and overlapping planes. Conceptually, the pair likes to explore juxtaposing principles such as soft versus hard or straight versus curved in their work. By winding and interweaving planes of gold, they create volume and space in compositions that combine gold's powerful sensuality with minimal design.

The Kaufmanns use forging as the central process in developing their forms. The technique produces gold that is incredibly supple and flexible—qualities that are emphasized by the Kaufmanns' elegant designs. In their pieces, metal transcends its visual rigidity. Crisp and light, crafted without excess, their necklaces and bracelets have a unique sensuality. The Kaufmanns' work can be found in museums around the world, including the Zilvermuseum Sterckshof in Antwerp, the Museum of Fine Arts and Design in New York City, and the Kunstgewerbemuseum in Berlin.



Gespiegelt Bracelet | 2003 ▶
6.5 x 6.9 x 7.3 cm
18-karat yellow gold; forged
Photo by H.P. Hoffmann

◀ **Marrit Bracelet** | 2002

6.5 x 6.5 x 5.4 cm
18-karat yellow gold; forged
Photo by Hans Hansen

Kragen Necklace | 2001 ▶

13 x 12.5 x 3 cm
18-karat yellow gold; forged
Photo by M. Hoffmann



▲ **Spirale Necklace** | 2002
13.5 x 13.5 x 1.7 cm
18-karat yellow gold; forged
Photo by Hans Hansen

"By exploring the idea of space and enriching it with the fascination we feel for gold, we've articulated our own unique language and found our way back to the essential purpose of jewelry—namely, to adorn oneself."



Nur Blech Bracelet | 2003 ▶
6.9 x 7 x 3 cm
18-karat yellow gold; forged
Photo by Hans Hansen



◀ **Band Bracelet** | 2004
6.5 x 7.4 x 3.8 cm
18-karat yellow gold; forged
Photo by Hans Hansen



◀ **Welle Necklace** | 2007

14.5 x 14.7 x 1.5 cm
18-karat yellow gold; forged
Photo by M. Hoffmann

Welle Bracelet | 2007 ▶

7.7 x 8.5 x 1.5 cm
18-karat yellow gold; forged
Photo by M. Hoffmann



"The windings and spirals in our pieces emphasize the unusual flexibility of thinly wrought gold. When these hoops are worn, they come alive and lead lives of their own, triggered by their wearer's motions."



▲ **Gespiegelt Necklace** | 2002

13 x 13.4 x 1.2 cm
18-karat yellow gold; forged
Photo by H.P. Hoffmann



▲ **Indem Kreis Earrings** | 2005

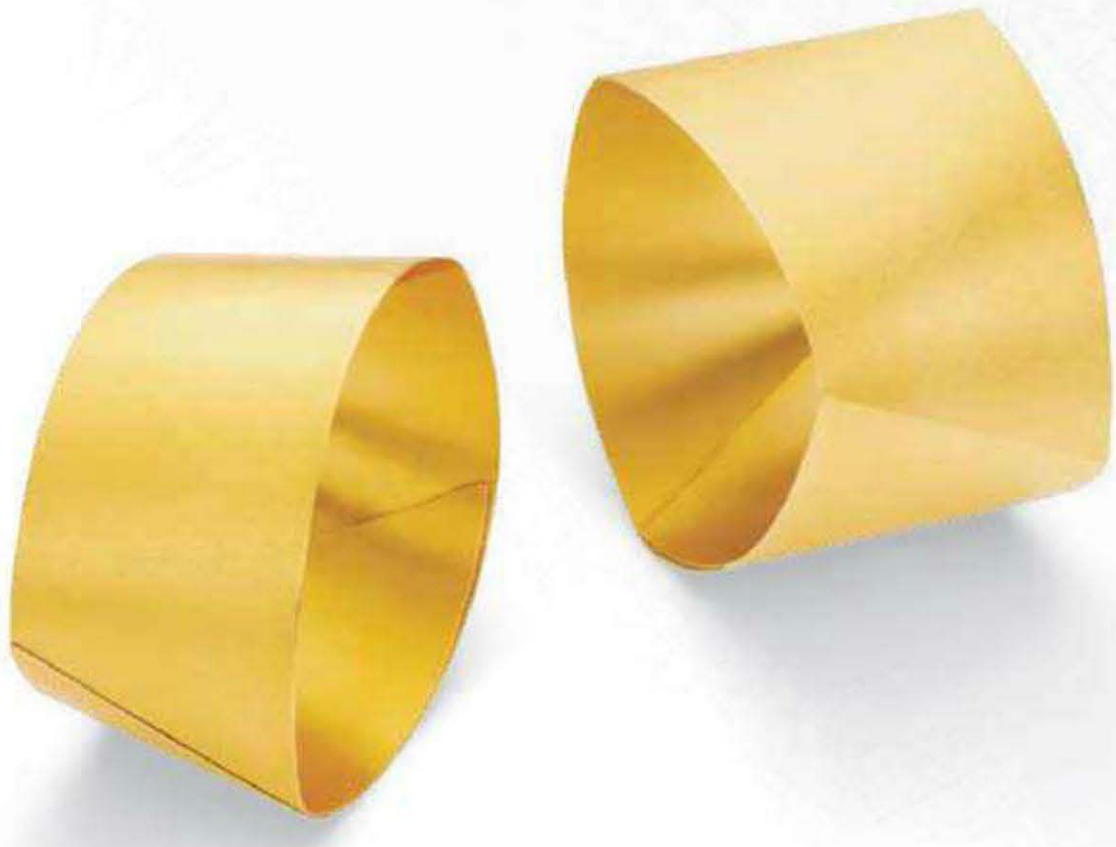
Each, 2.3 x 2.3 x 1 cm
18-karat yellow gold; forged
Photo by H.P. Hoffmann



"Our roots are in handcraftsmanship. When we design our pieces, we're free and open to stimulating thoughts that lead us to conceive new ideas and concentrate more strongly on our work."

◀ **Teller Necklace** | 2004
16 x 16 x 1 cm
18-karat yellow gold; forged
Photo by M. Hoffmann

Gefaltet Bracelet | 2003 ▶
Each, 6 x 6 x 4.5 cm
18-karat yellow gold; forged
Photo by M. Hoffmann





CHO

Namu Cho

INSPIRED BY THE SEEMINGLY ENDLESS POSSIBILITIES that exist in nature, Namu Cho's rings, brooches, and bracelets carry with them a sense of spiritual empowerment. Cho has developed a signature style that consists of fluid, organic shapes in 24-karat gold set against darkened steel backgrounds. His illusionary landscapes, created with intricate lines and dots, pull viewers into their mysterious depths.

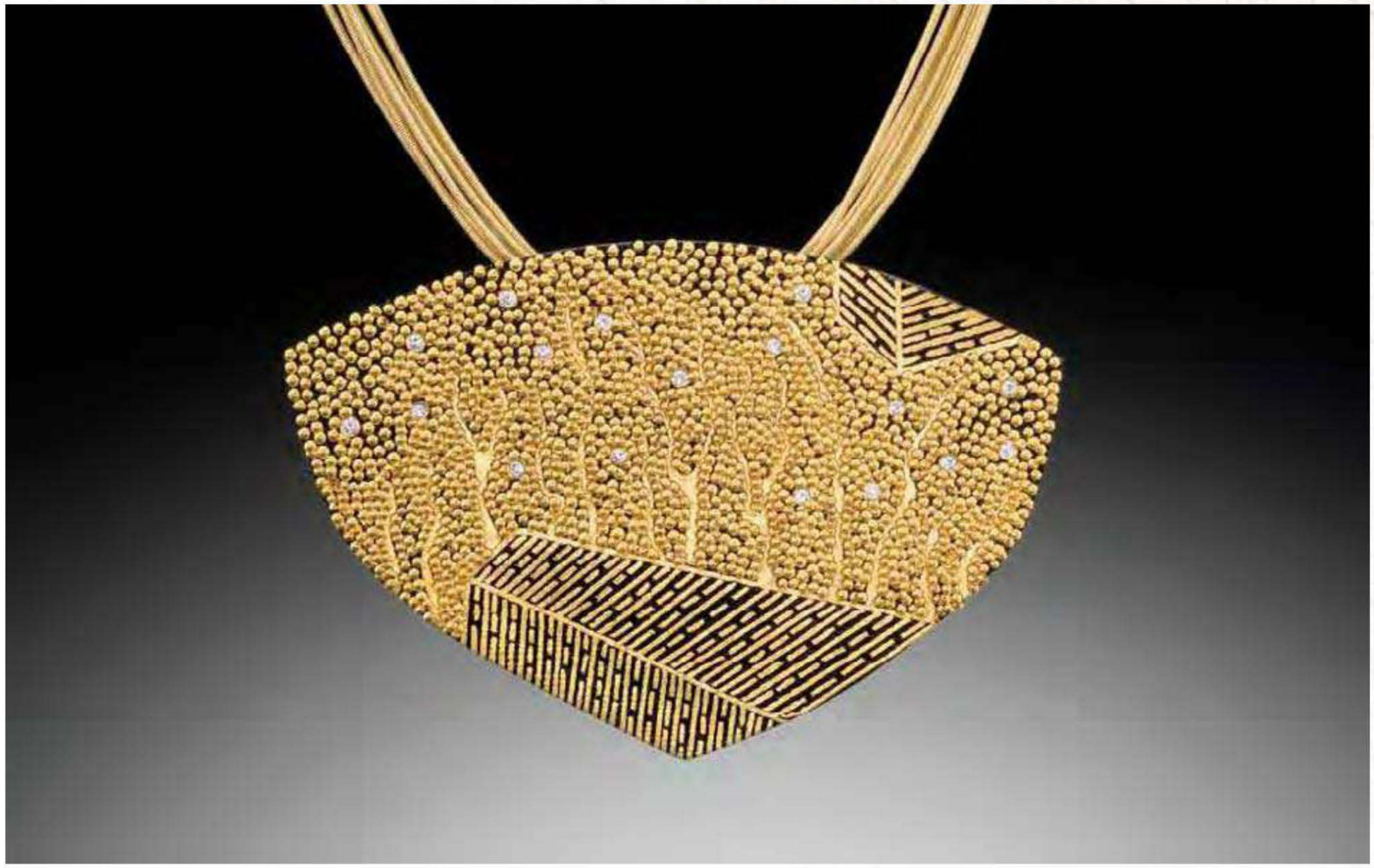
Born in Korea, Cho values the cross-cultural connections he discovered while receiving Master of Fine Arts degrees in jewelry design and silversmithing from Kookmin University in Seoul, Korea, and Bowling Green, State University in Bowling Green, Ohio. Employing the ancient technique of Korean damascene known as *poe mock saang gum*, Cho imbeds pure gold into steel. In this inlay technique, precious metal is hammered into a background metal surface that has been crosshatched to make a rough texture. Wire or sheets of gold are tapped into the background metal, fusing with it.

Cho maximizes the amazing physical properties of gold—its malleability, fusibility, and flexibility—in his work. The many shades of gold's alloys enhance his palette. The flexibility of gold, expressed so powerfully in Cho's work, is an apt metaphor for his remarkable gifts as an artist—the ability to fuse diverse cultural influences and to produce exquisite pieces of art.



◀ **Mirage 23** | 2006

5.7 x 2.8 cm
24-karat gold, 22-karat pink gold, diamonds;
Korean damascene, fused, repoussé, flush set
Photo by Hap Sakwa



▲ **Mirage 9** | 2002

3.8 x 5.1 cm
24-karat gold, 22-karat gold, 18-karat yellow gold, diamonds; Korean damascene, flush set

Photo by Hap Sakwa

"My natural surroundings provide me with a sense of mysticism and foster a strong urge for creativity and artistic expression."



EEP 03 | 2007 ▶

12.1 x 5.1 cm
24-karat gold, sterling silver, diamonds; fused, formed, flush set

Photo by Hap Sakwa

Untitled | 2007 ▶

5.1 x 7.6 cm
24-karat gold, sterling silver, diamonds; fused, flush set
Photo by Hap Sakwa





◀ **EEP 02** | 2007

8.9 x 7.6 cm
24-karat gold, sterling silver, diamonds; fused, formed, flush set
Photo by Hap Sakwa



▲ **Sprite 6** | 2005

6.4 x 4.4 cm
24-karat gold, 22-karat pink gold, diamond;
Korean damascene, bezel set

Photo by Hap Sakwa

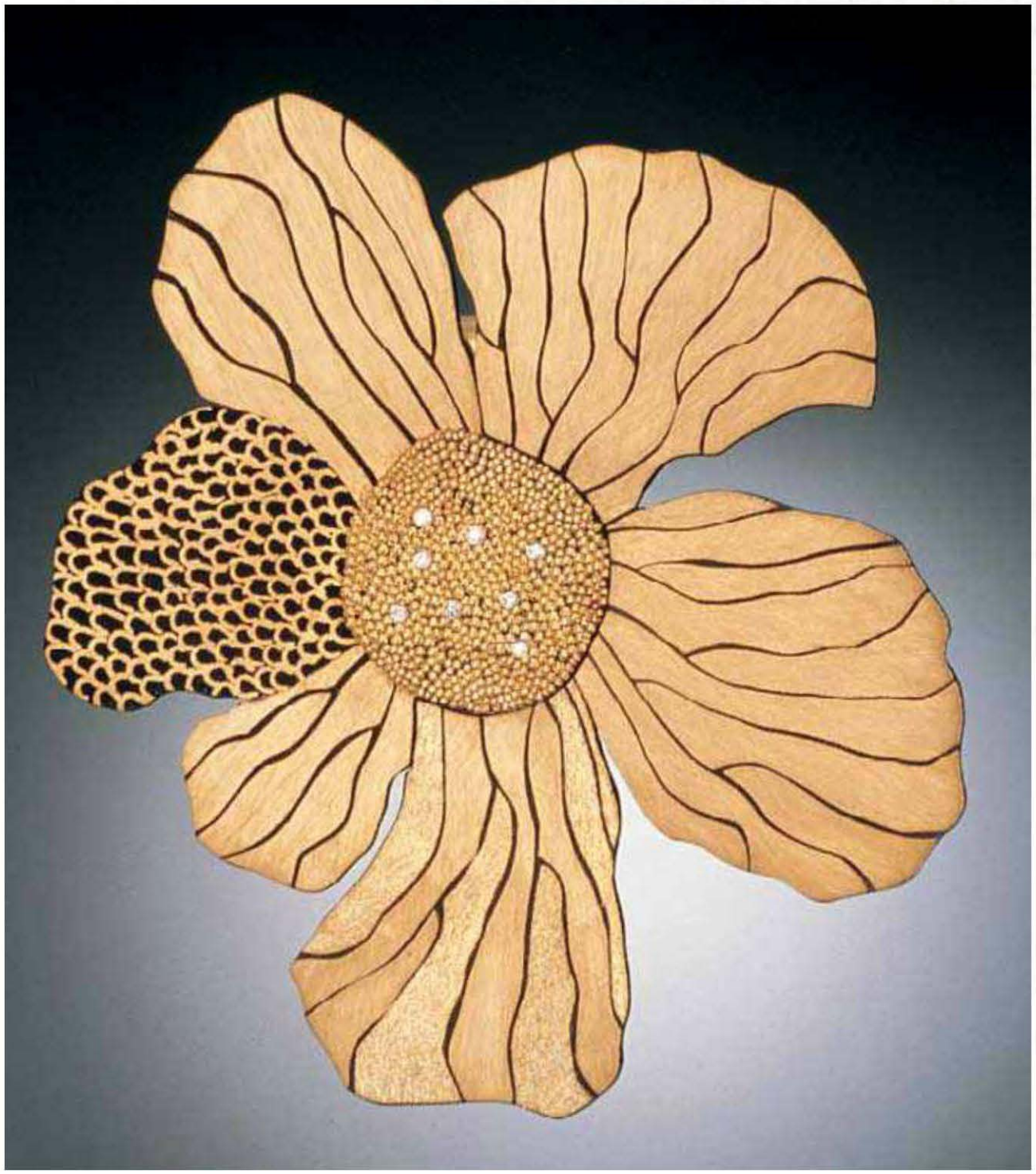
▼ **Sprite 3** | 2005

7.6 x 5.7 cm
24-karat gold, 22-karat pink gold, diamonds;
Korean damascene, formed, flush set

Photo by Hap Sakwa



"I use a pure gold color for my jewelry along with black lines or a black background to create high contrasts. Strangely, these contrasts also create illusions, producing mysterious and intricate emotions in viewers."



◀ **Sprite 1** | 2005
5.7 x 5.1 cm
24-karat gold, 22-karat pink gold, diamonds; Korean damascene, flush set
Photo by Hap Sakwa

"I start a piece of jewelry by sketching the design in a notebook. I like repeated patterns and shapes that reflect motifs from nature—wandering creeks, waving grass, winding tree trunks."



▲ **Untitled** | 2007

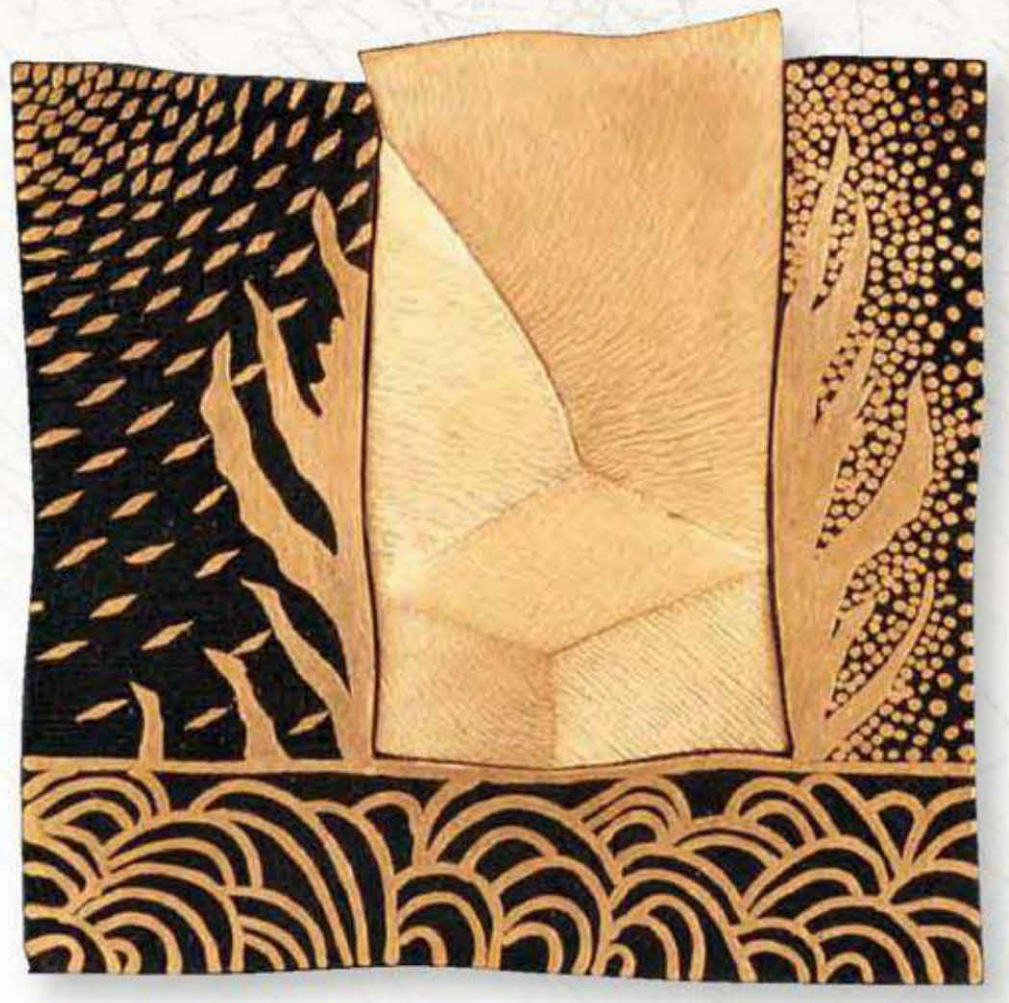
5.1 x 7.6 cm
24-karat gold, sterling silver, diamonds; fused, flush set

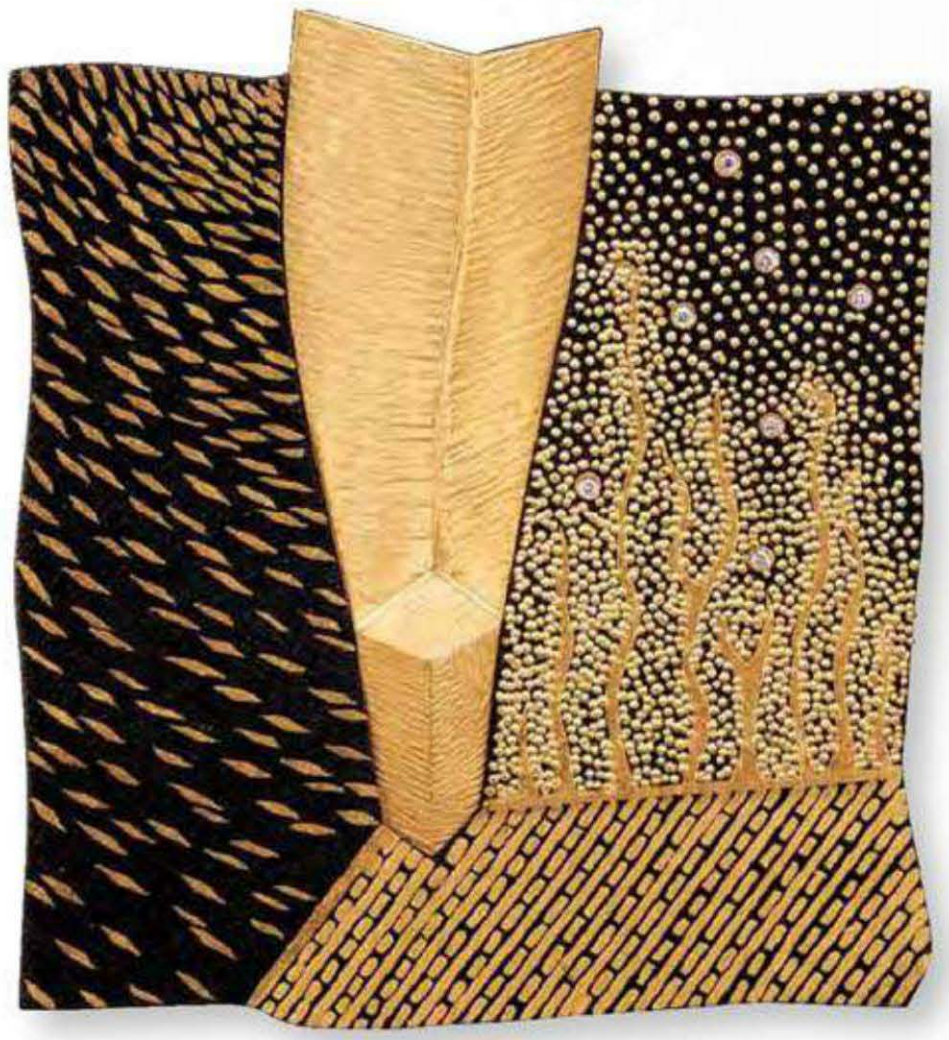
Photo by Hap Sakwa

Mirage 4 | 2003 ▶

5.1 x 4.4 cm
24-karat gold, 22-karat pink gold;
Korean damascene, fused, repoussé

Photo by Hap Sakwa





◀ **Mirage 5** | 2003

5.7 x 5.1 cm
24-karat gold, 22-karat pink gold,
diamonds; Korean damascene, fused,
repoussé, flush set

Photo by Hap Sakwa

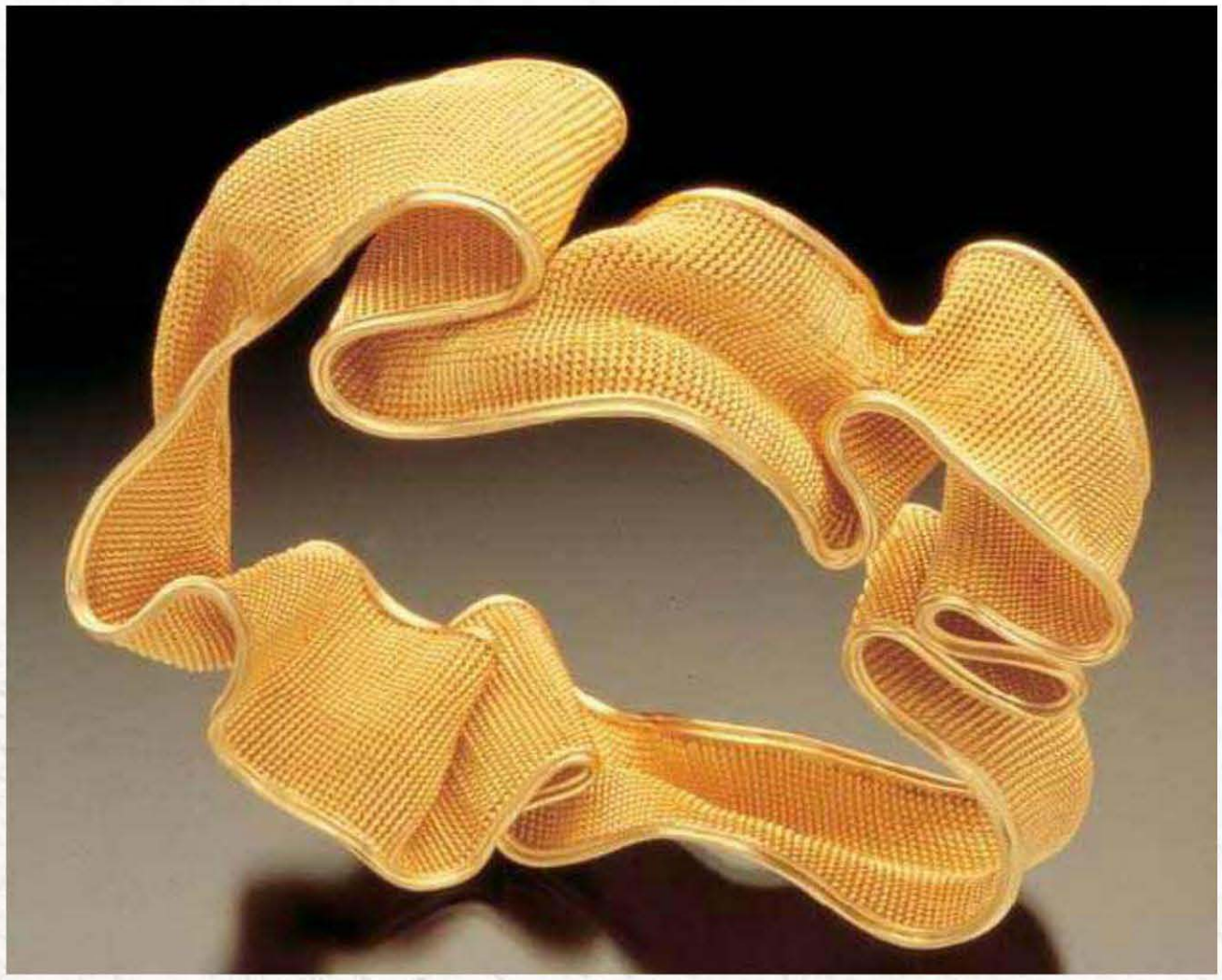


HU

Mary Lee Hu

BY USING BASKETRY TECHNIQUES INSTEAD OF LOOM WEAVING, Mary Lee Hu first distinguished herself from other metalsmiths who employed textile methods in their work. But it was her exquisite application of line and pattern that established her as a highly respected artist. Hu uses the basketry technique of twining to create three-dimensional forms. In the early 1980s, she cut twined tubes in sections and soldered them back together, adding flared tubes as transitions for bracelets. She also began working exclusively in high-karat gold, starting a series of geometrically tessellated chokers. Based on the shape of the classical torque, which is worn close to the neck, these delicate chokers were constructed out of small woven elements soldered together.

In the late 1990s, Hu moved away from strict geometry, allowing serendipity to play a greater role in her jewelry. She has said that "work evolves from work," and in her most recent necklaces this is evident, as the smoothness of line continues with a more controlled distortion, so that the twined weaving appears choreographed in its movement. Hu, who retired as head of the metals program at the University of Washington in Seattle in 2006, has studied anthropology and jewelry history—pursuits that have made her conscious of the many contexts in which jewelry can function. By playfully distorting woven elements, she creates jewelry that's fluid yet precisely structured.



◀ **Bracelet #60** | 1999

9.2 x 10.2 x 4.1 cm
18-karat gold, 22-karat gold; twined, forged, fabricated, crushed

Photo by Douglas Yaple



▲ **Choker #83** | 2000

16.5 x 15.9 x 4.4 cm
18-karat gold, 22-karat gold; twined, forged, fabricated, bent

Photo by Douglas Yaple

"I look at a lot of historical jewelry and metalwork, as well as traditional non-Western body adornment, and they do influence my work, but not to the point where I wish to name a piece in reference to something in particular. Therefore, I refer to my work by chronological number. Since I work in series, chronology makes sense to me. I hope this also frees the viewer to receive the impact of a piece more viscerally."



▲ **Choker #70** | 1985

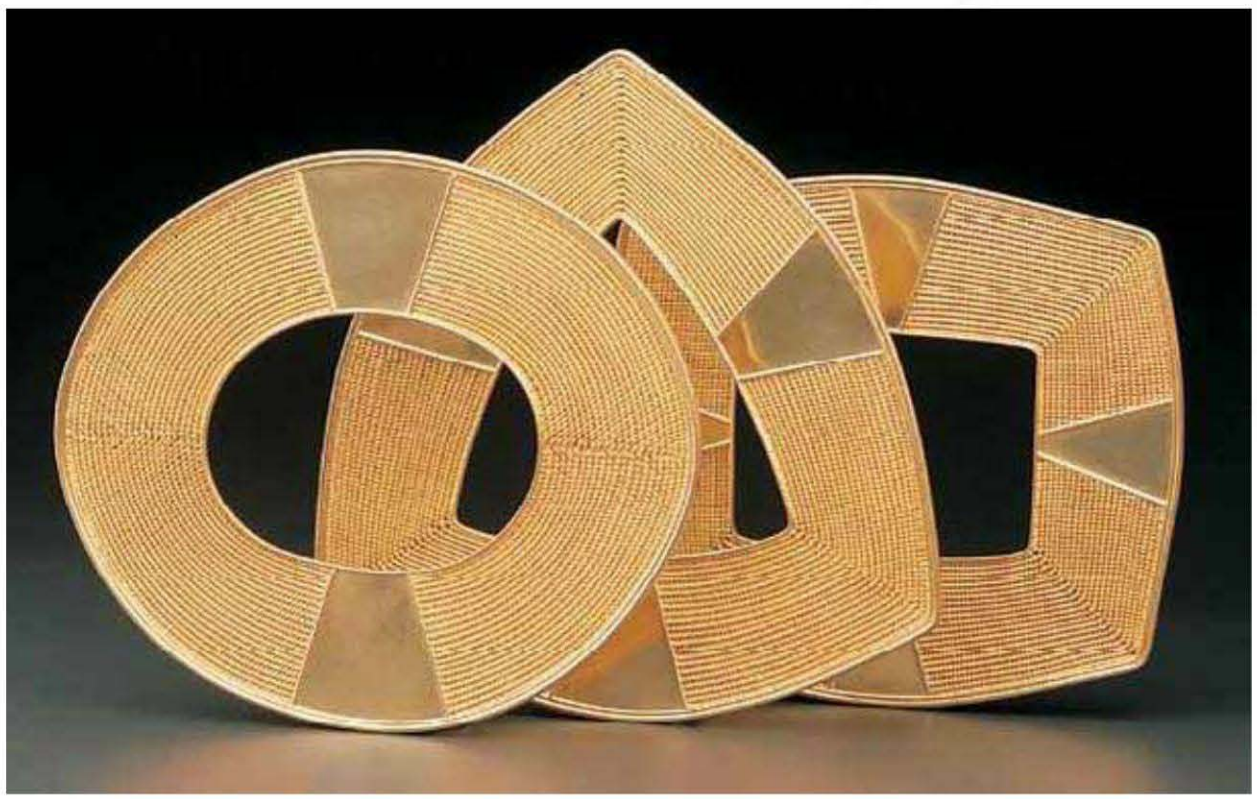
15.2 x 24.1 x 7.6 cm
18-karat yellow gold, 22-karat yellow gold; twined, fabricated

Photo by Richard Nicol

Choker #78 | 1991 ▶

16.2 x 22.5 x 3.8 cm
18-karat gold, 22-karat gold;
twined, forged, fabricated
Photo by Richard Nicol





◀ **Bracelets #43, 44, 45** | 1989

Largest, 12.1 x 14.1 x 0.3 cm
18-karat gold, 22-karat gold;
twined, forged, fabricated
Photo by Richard Nicol



◀ **Choker #88** | 2005

24.1 x 21.6 x 5.1 cm
18-karat gold, 22-karat gold;
twined, fabricated

Photo by Douglas Yaple

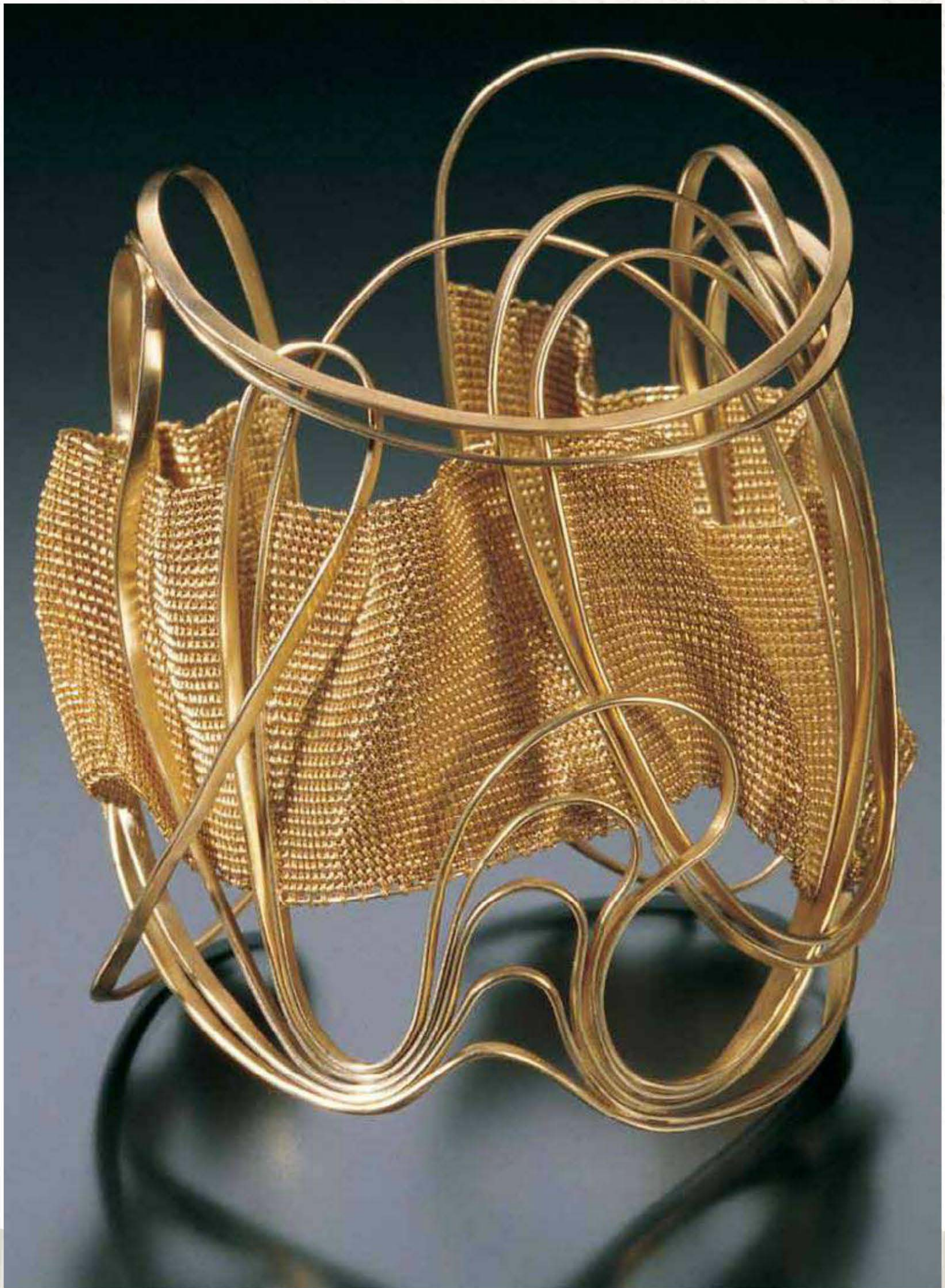
▼ **Choker #89** | 2006

21.6 x 21.6 x 3.8 cm
18-karat gold, 22-karat gold;
twined, fabricated

Photo by Douglas Yaple



"By the late 1970s I made a conscious decision to make my pieces simpler and smaller. I saw blockbuster museum shows showcasing Scythian gold, Thracian gold, and Irish gold, and my favorite pieces were always the gold torques. I wanted my chokers to have the restrained strength of these pieces."



◀ **Bracelet #61** | 2001

9.5 x 7.6 x 7.6 cm
18-karat gold, 22-karat gold; twined, forged, folded, fabricated

Photo by Douglas Yaple



▲ **Bracelet #41** | 1988

9.5 x 8.9 x 1.6 cm
18-karat gold, 22-karat gold;
twined, forged, fabricated

Photo by Richard Nicol



◀ **Choker #84** | 2000

14 x 15.2 x 2.9 cm
18-karat gold, 22-karat gold; twined, forged, fabricated, crocheted

Photo by Douglas Yaple

▼ **Bracelet #57** | 1999

8.9 x 11.4 x 3.8 cm
18-karat gold, 22-karat gold; twined, forged, fabricated, bent

Photo by Douglas Yaple



"My goal for my work is for it to be worn and loved, to be passed down within families, gaining layers of sentiment, meaning about personal identity, and importance in people's lives as time passes."

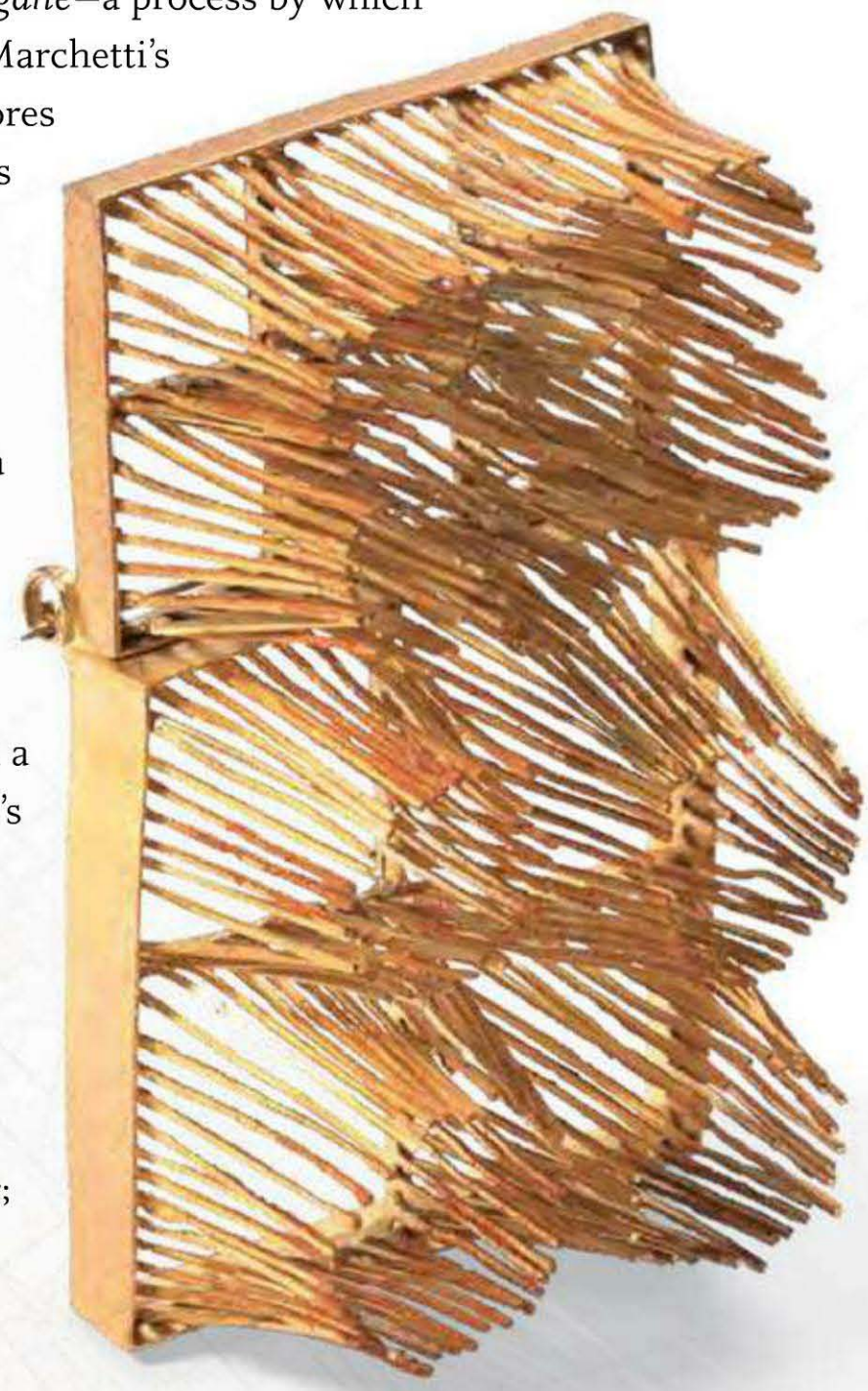


MARCHETTI

Stefano Marchetti

A DISTINGUISHED MEMBER OF THE YOUNGER GENERATION of Padua School graduates, Stefano Marchetti was influenced by one of the school's great masters, Francesco Pavan. Following his studies, Marchetti developed his own technique for making mosaic-like patterns with metal. Named for the ancient Japanese metalsmithing procedure called *mokumé gane*—a process by which woodgrain patterns are created in metal through lamination—Marchetti's technique is known as *mokumé* parquetry. Through it, he explores the theme rather than the technique of mosaics, creating pieces that combine the extreme precision of goldsmithing with the beautiful irregularity of a finished mosaic. Marchetti uses this process to produce fresh and unexpected designs.

In recent works, Marchetti has revisited the geometric patterns that were the foundation of his education at the Padua School. He combines hollow cubes of welded gold to make rings, bracelets, and brooches. He also works with gold filaments in pieces that reference the historical past of the Padua School, while breaking new ground with constructive procedures that investigate the range of meanings contained in a piece of jewelry. From the minimal to the sculptural, Marchetti's magnificent work displays the gifts of an artist who uses experimentation to his advantage.

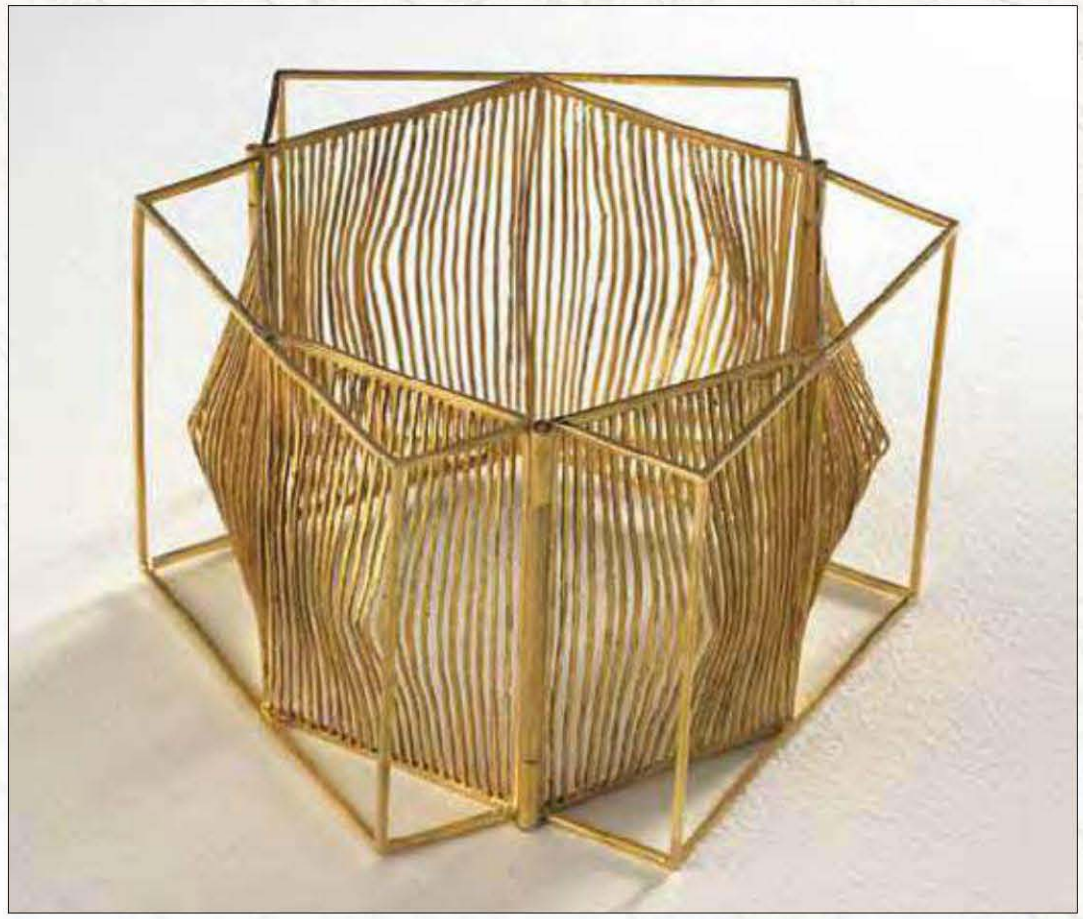


Untitled | 2001 ▶
6.3 x 6.3 x 3.7 cm
18-karat red gold, fine silver; mokumé parquetry
Photo by Roberto Sordi

Untitled | 2000 ▶

8 x 8 x 7.5 cm
18-karat yellow gold;
welded, etched, forged

Photo by Roberto Sordi





◀ **Untitled** | 2000

5 x 6 x 2.5 cm
18-karat yellow gold;
welded, etched, forged

Photo by Roberto Sordi

"I give great importance to technique and the study of technological methods. Materials in general and metals in particular, with their potential to contain and transport meanings, are at the center of my research."

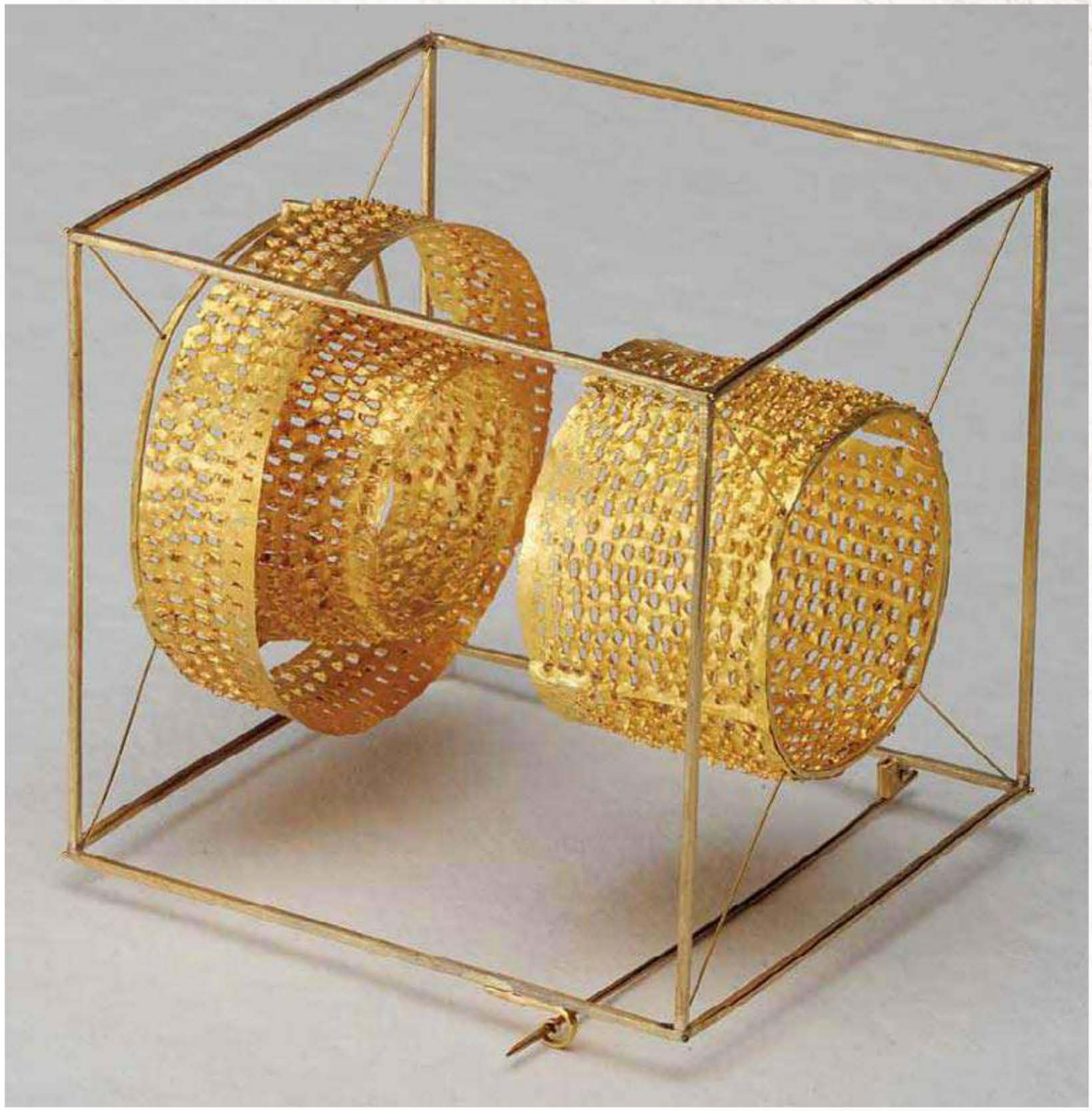


▲ **Untitled** | 2000

4 x 3.5 x 3.5 cm

18-karat yellow gold; welded, etched

Photo by Roberto Sordi



▲ **Untitled** | 2004

7.2 x 8 x 8 cm
18-karat yellow gold, fine gold;
hand fabricated

Photo by Roberto Sordi



▲ **Untitled** | 2007

7.5 x 7.5 x 4 cm
White gold; niello, hand fabricated
Photo by artist



◀ **Untitled** | 2001

8 x 8 x 5 cm
22-karat red gold, 14-karat yellow gold;
mokumé parquetry, laminated
Photo by Roberto Sordi

"I use technique as a tool to investigate possibilities of expression. I use it to search for the language of the metal in order to translate what my personal experiences lead me to describe and evoke."



Untitled | 2001 ▶

5 x 5 x 4.8 cm
22-karat red gold, 14-karat yellow gold;
mokumé parquetry, laminated
Photo by Roberto Sordi



▲ **Untitled** | 2002–2007

5.8 x 5 x 3 cm
18-karat red gold, fine gold, fine silver;
mokumé parquetry, laminated
Photo by artist



▲ **Untitled** | 2005

4.5 x 3.5 x 3.5 cm
18-karat yellow gold; hand fabricated
Photo by Roberto Sordi



▲ **Untitled** | 2004

4.3 x 4.3 x 4.5 cm
Fine gold, fine silver, 18-karat yellow gold; mokumé parquetry
Photo by Roberto Sordi

"I do not use precious stones, because the metals themselves, thanks to the technical procedures I use, take on the decorative value that stones set in jewelry generally acquire. One of my intentions is to obtain the colors of the stones, though by means of metal alloys."



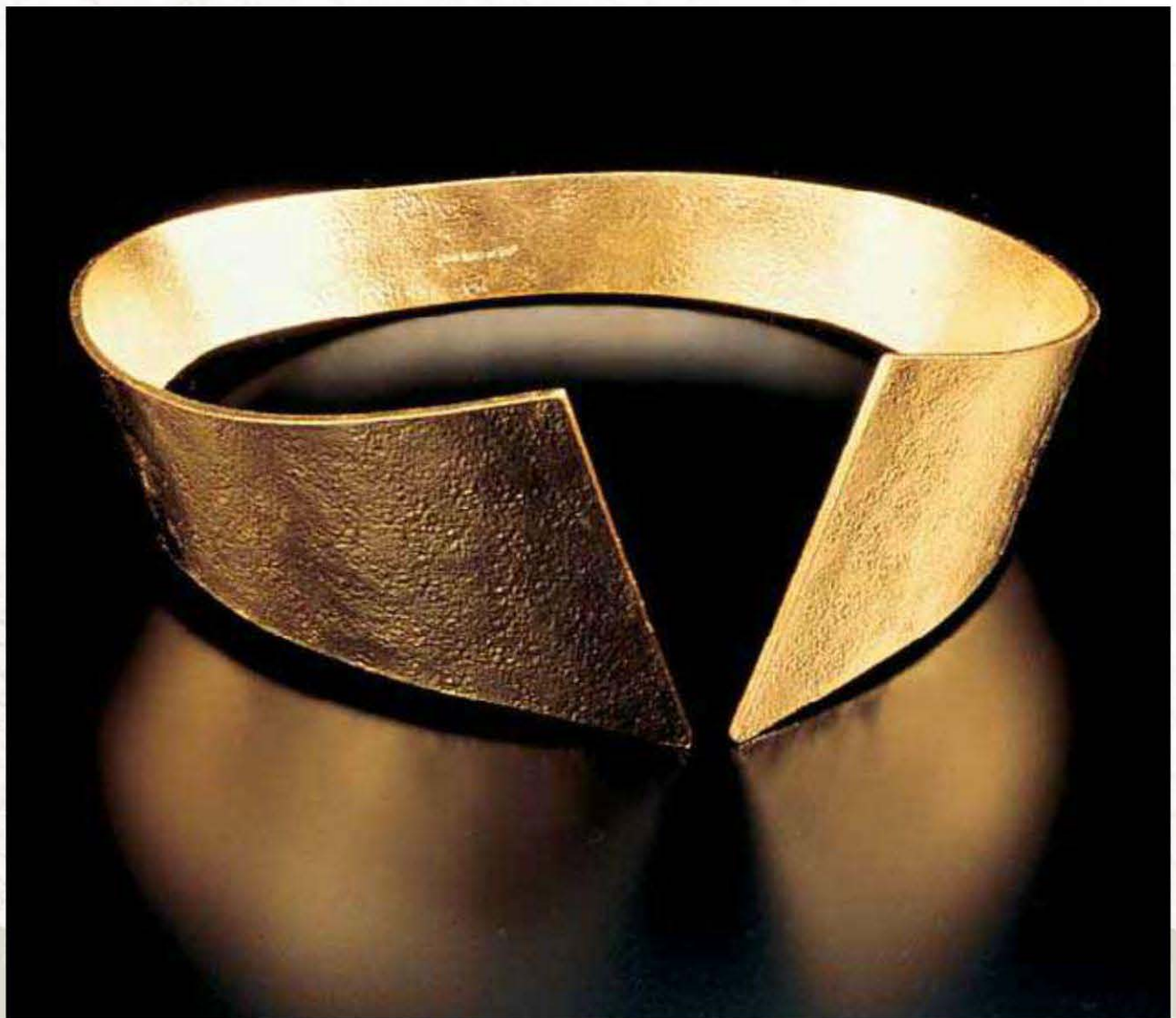
HIRAMATSU

Yasuki Hiramatsu

APPLYING TIME-HONORED JAPANESE METALSMITHING TECHNIQUES to the art of jewelry making has earned Yasuki Hiramatsu a reputation as one of the premier contemporary Japanese jewelry artists. He was born into the third generation of a renowned metalsmithing family, and he has influenced numerous international artists through his jewelry and his long tenure as a professor at the Tokyo National University of Fine Arts and Music.

Traditionally, Japanese metalsmithing focused on hollowware like bowls and vessels and on weaponry. In the early 1960s, Hiramatsu was part of a growing group of artists pressing for jewelry to be liberated from its role as fashion accessory. An aesthetic of quiet simplicity made Hiramatsu the first artist to bridge the gap between traditional jewelry and the avant-garde concepts emanating from other artistic disciplines.

Treating gold as an organic, living substance, Hiramatsu employs broad sheets of the metal in his jewelry. In his skilled hands, gold turns into soft ribbons and thin sheets, which he crumples and layers to reflect light. Line, texture, and light all play major roles in Hiramatsu's work. He celebrates gold by highlighting the material's inherent qualities. At the heart of each of his compositions is the simple pleasure derived from gold's warmth, beauty, and strength.



◀ **Untitled** | 1994
24.7 x 23 x 9.3 cm
Aluminum, gold leaf; hand fabricated
Photo by artist



◀ **Untitled** | 1991
17 x 25 x 27 cm
Aluminum, gold leaf;
hand fabricated
Photo by Kozo Hiramatsu

"Learning a style through standardizing work is necessary, but advancing by not sticking to a style is important, too. That's how new work is produced."



▲ **Untitled** | 1970
5.4 x 6.5 x 3.8 cm
22-karat gold, 18-karat gold; hand fabricated
Photo by artist



▲ **Untitled** | 2001

10 x 10 x 4 cm
24-karat gold, gold leaf;
hand fabricated

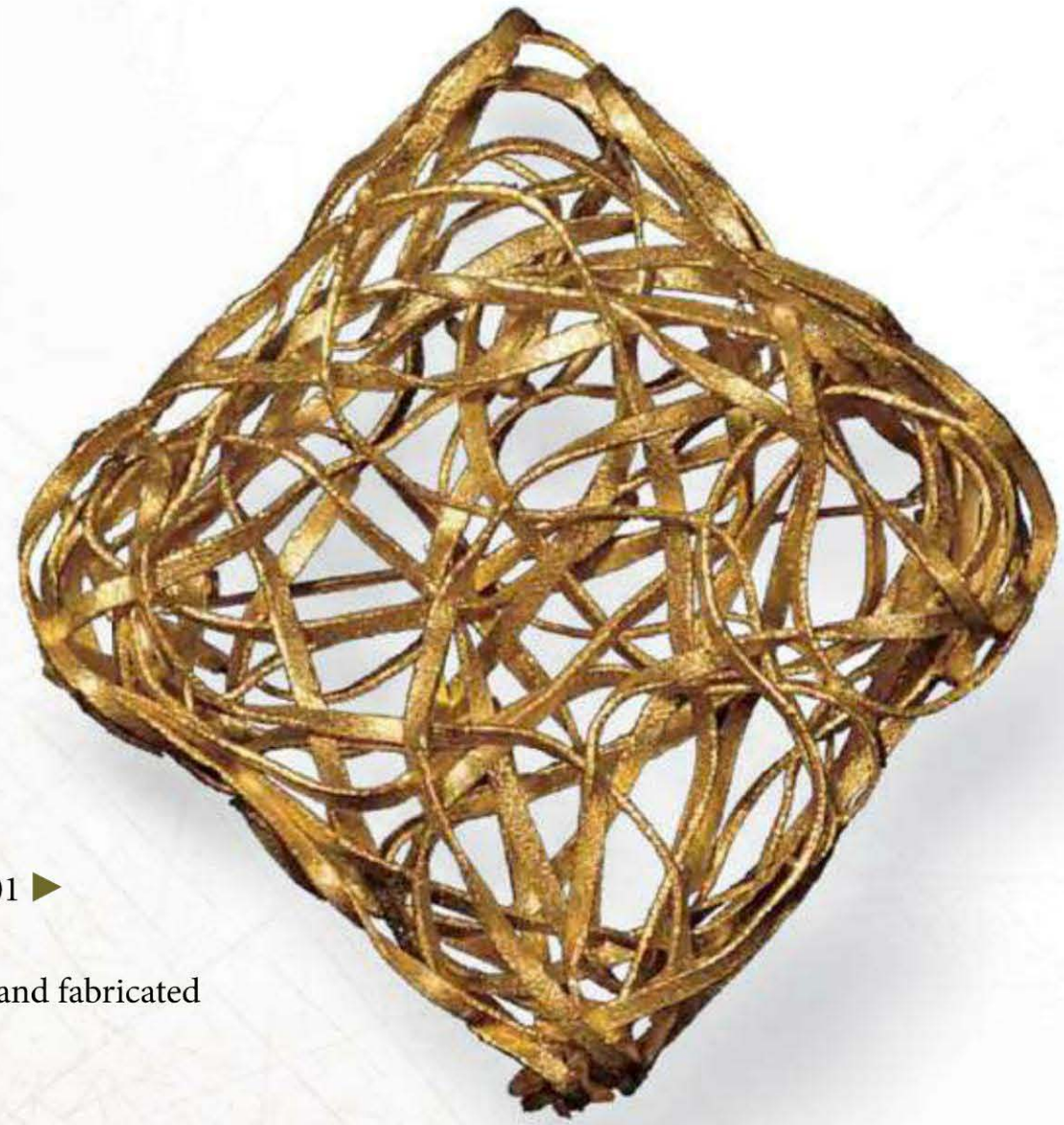
Photo by artist



Untitled | 1998

5.7 x 5.7 x 2.3 cm
20-karat gold, 18-karat gold;
hand fabricated

Photo by artist



Untitled | 2001

7.2 x 7.2 x 1 cm
20-karat gold; hand fabricated

Photo by artist

"Even if the same article is made from the same material, the same tool, and the same technique, the completed, independent work will be different. The character building of a piece is very important."



▲ **Untitled** | 1972

Bracelets, 8 x 8 x 5 cm; rings, 2 x 2 x 1.2 cm
24-karat gold, 20-karat gold;
hand fabricated

Photo by artist

"Metals have lives and minds of their own. They aren't just hard, heavy, and difficult to handle. When metal is used in jewelry, it can feel soft, light, and free of pressure."



▲ **Untitled** | 1976

Largest, 6.2 x 6.2 x 1.9 cm
24-karat gold, 23-karat gold, 20-karat gold, 18-karat gold, enamel; hand fabricated

Photo by artist



◀ **Untitled** | 1972

60 x 14 cm
24-karat gold, 20-karat gold; hand fabricated
Photo by artist



▲ **Untitled** | 2003

58 x 14 cm
20-karat gold; hand fabricated
Photo by artist



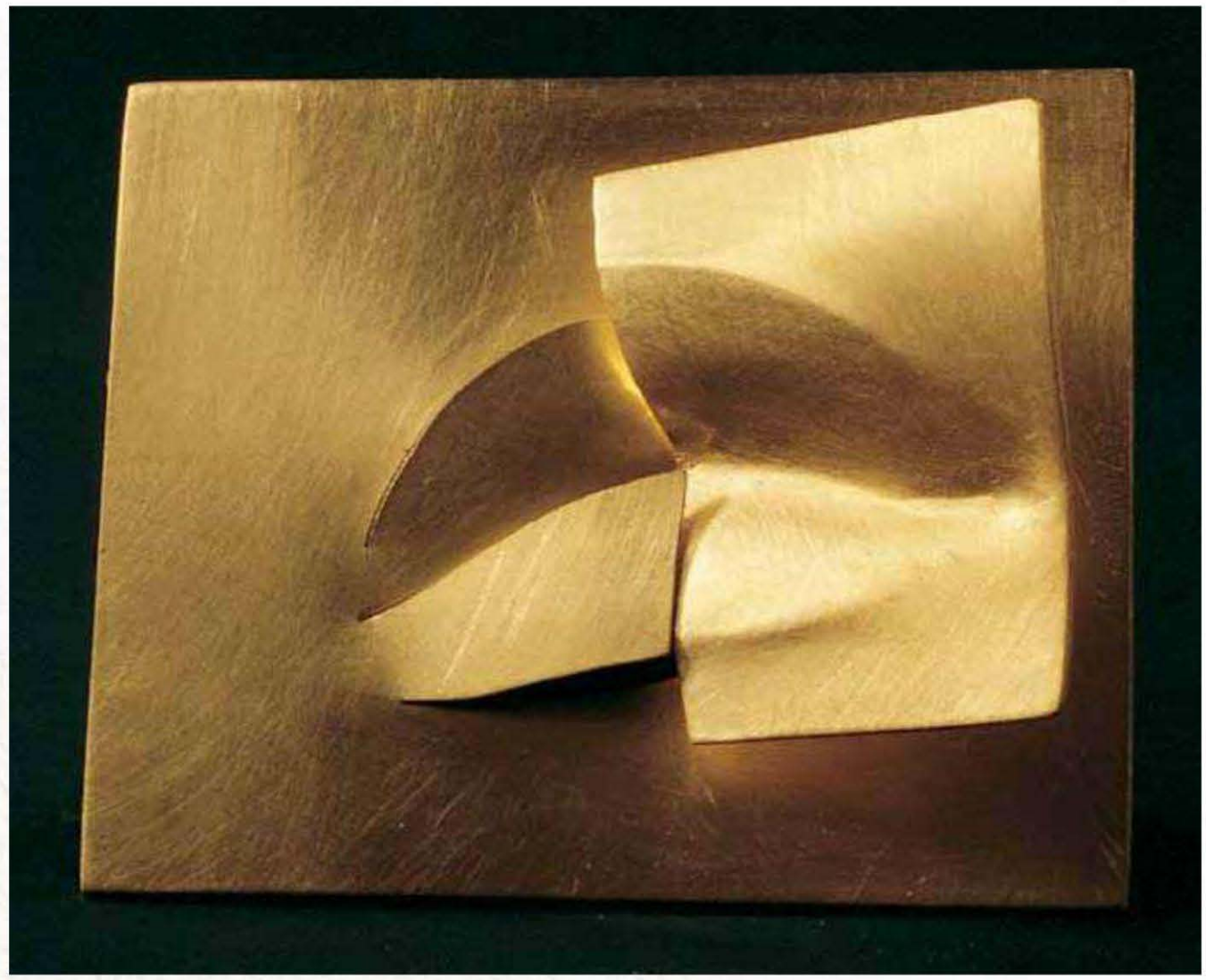
MARTINAZZI

Bruno Martinazzi

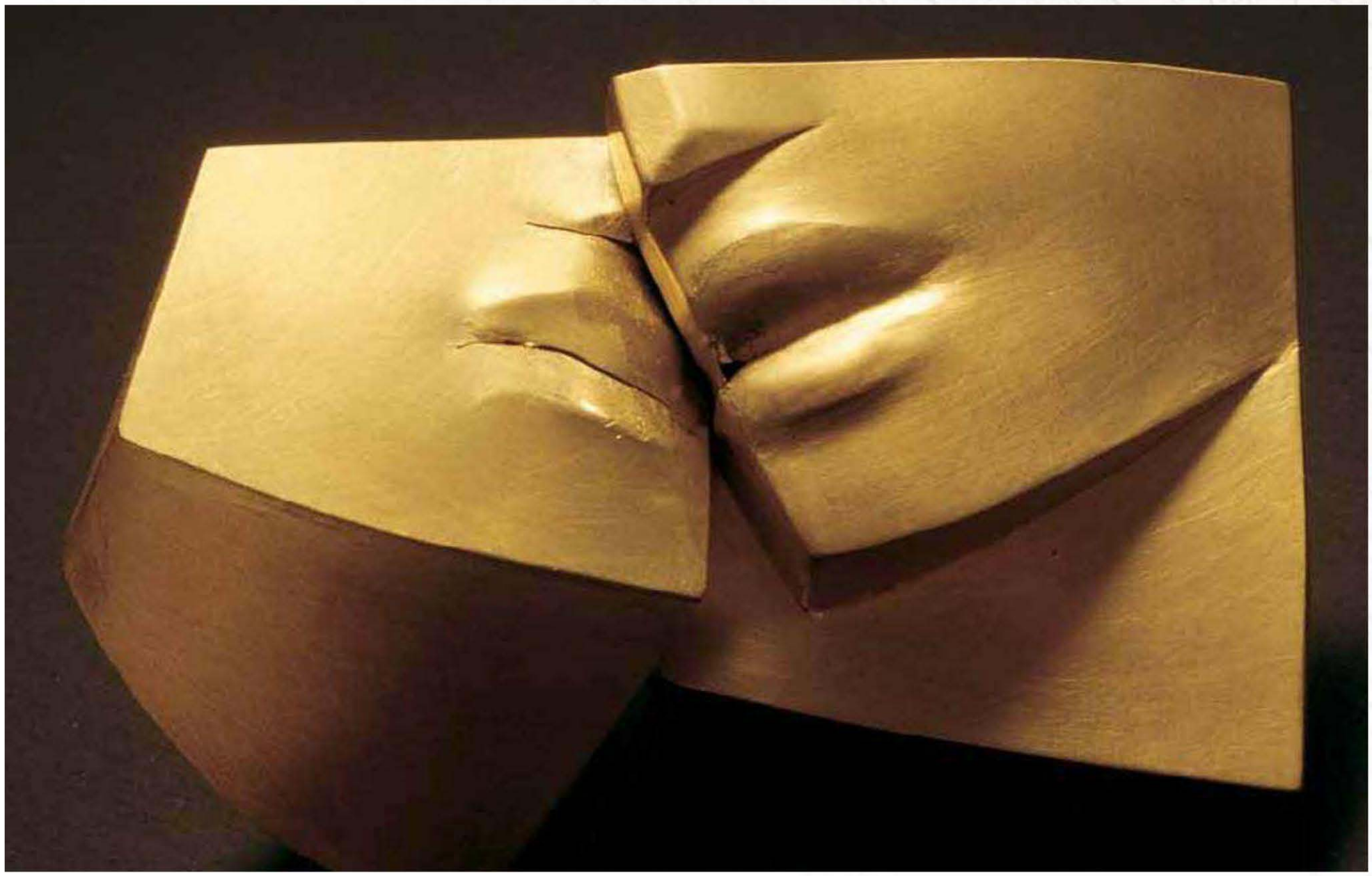
THE SYMBOLISM INHERENT IN FRAGMENTS OF THE HUMAN BODY—particularly fingertips, lips, and eyes—is frequently depicted in Bruno Martinazzi's jewelry. Born in Turin in 1923, Martinazzi moved to Florence in 1953 to study embossing, chasing, and enameling at Scuola Statale d'Arte. He continued his studies at the Institute of Art in Rome. After his first solo exhibit in Turin in 1955, he quickly gained national and international recognition for his work. Throughout his artistic career, Martinazzi has worked as both a jeweler and a sculptor, and perhaps his jewelry can best be understood when it's thought about as sculpture in miniature scale.

Since the late 1960s Martinazzi has explored the existential—the meaning of life and truth—by reducing the fragmented reality he perceives into the universal absolutes of the human form. He cites research about how the hand has shaped brain development, language, and human culture to support his long-held symbolic associations with the hand. Lips in Martinazzi's work signify word, myth, song, discourse, and love through the act of a kiss.

Martinazzi infuses his jewelry with many layers of meaning, which underscore the philosophical nature of his thinking and his jewelry making. As a true master of his craft, he transforms ideas into physical forms—and then physical forms into ideas.



Bacio | 1999 ▶
4.5 x 6.4 x 1 cm
18-karat yellow gold; repoussé
Photo by artist



▲ **Quel Piegare e' Amore** | 1999

4.5 x 6.8 x 0.6 cm
20-karat yellow gold; repoussé, chased
Photo by artist



▲ **Traide (Igea, Esculapio, Telesforo)** | 2002

7.5 x 5.5 x 0.8 cm
20-karat yellow gold; repoussé, chased
Photo by artist

"The hand can create and destroy. It is neither good nor bad. It is just vitally necessary for life."



▲ **Profilo** | 2004

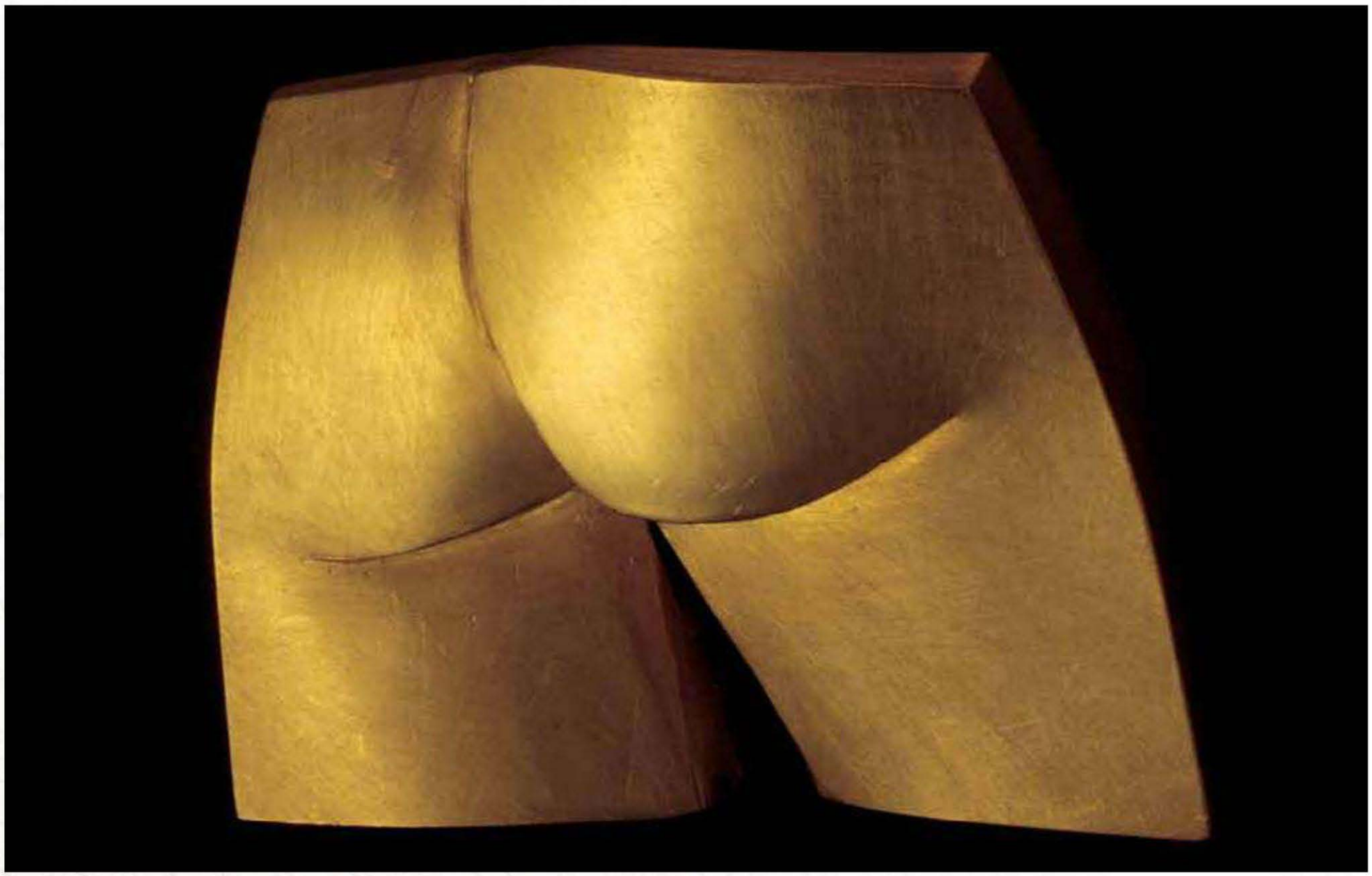
7.5 x 4.5 x 1.5 cm
20-karat yellow gold, 18-karat white gold; hand fabricated
Photo by artist



▲ **Frater Tuus** | 2005

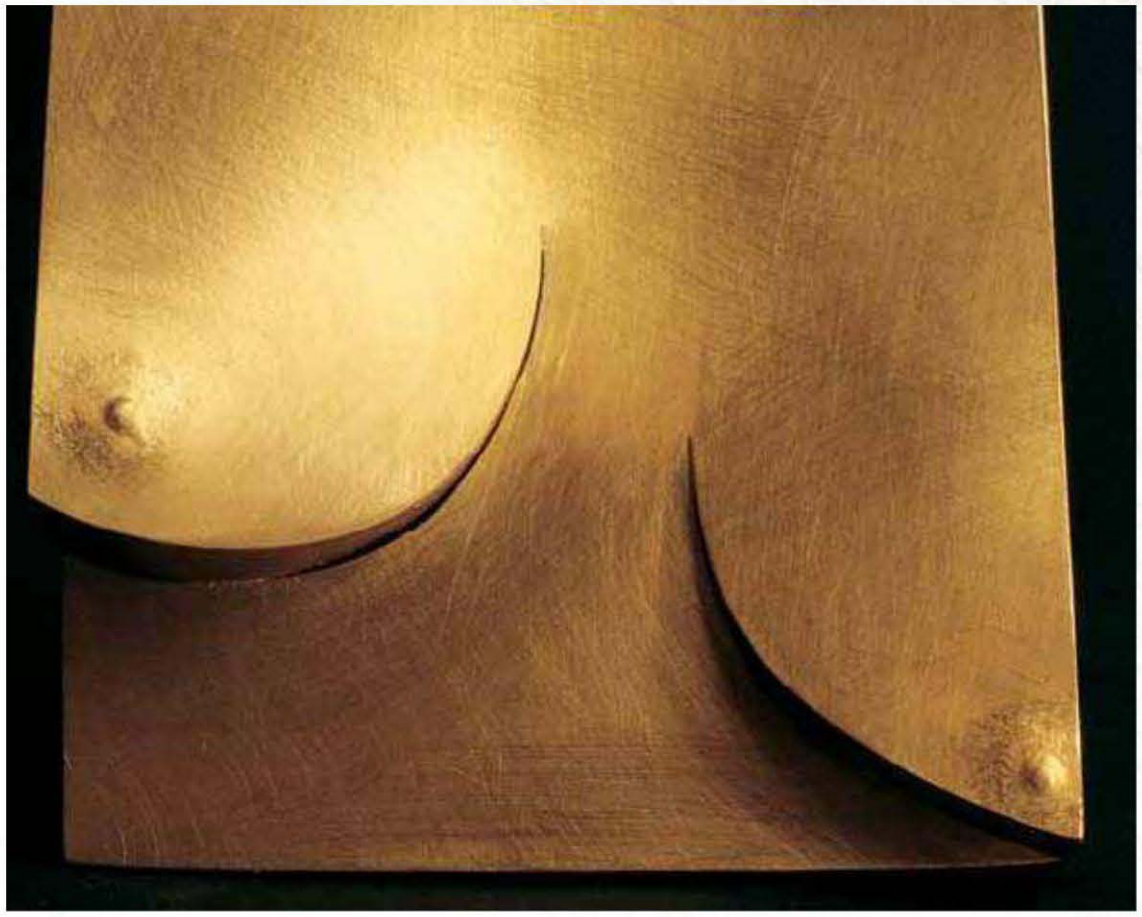
8 x 5.5 x 0.8 cm
18-karat yellow gold, 18-karat white gold; hand fabricated
Photo by artist

"I know that I cannot attain perfection and beauty, but I can work in beauty. I can strive for beauty and make art."



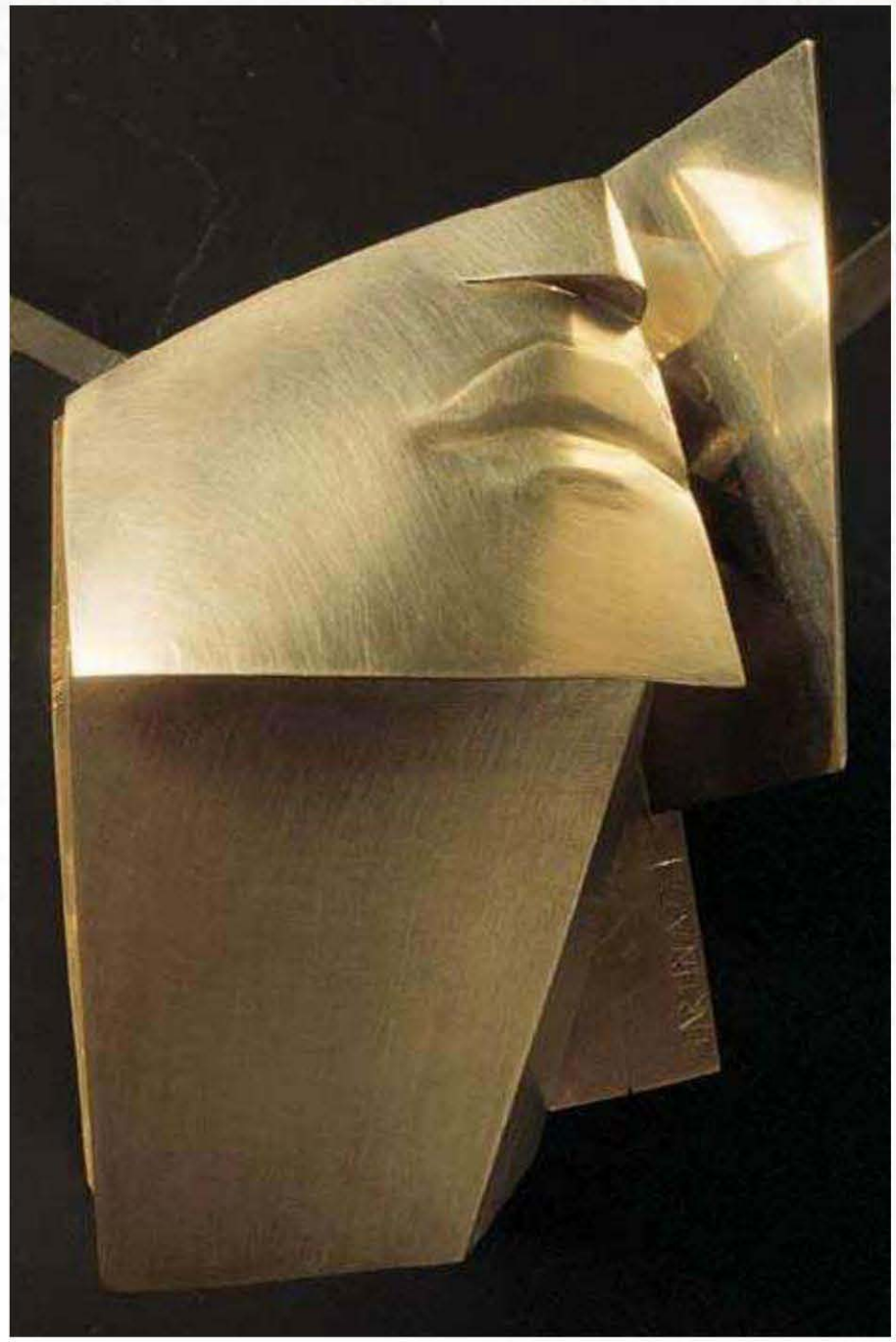
▲ **Atleta** | 2006

5.5 x 5 x 1 cm
20-karat yellow gold; repoussé
Photo by artist



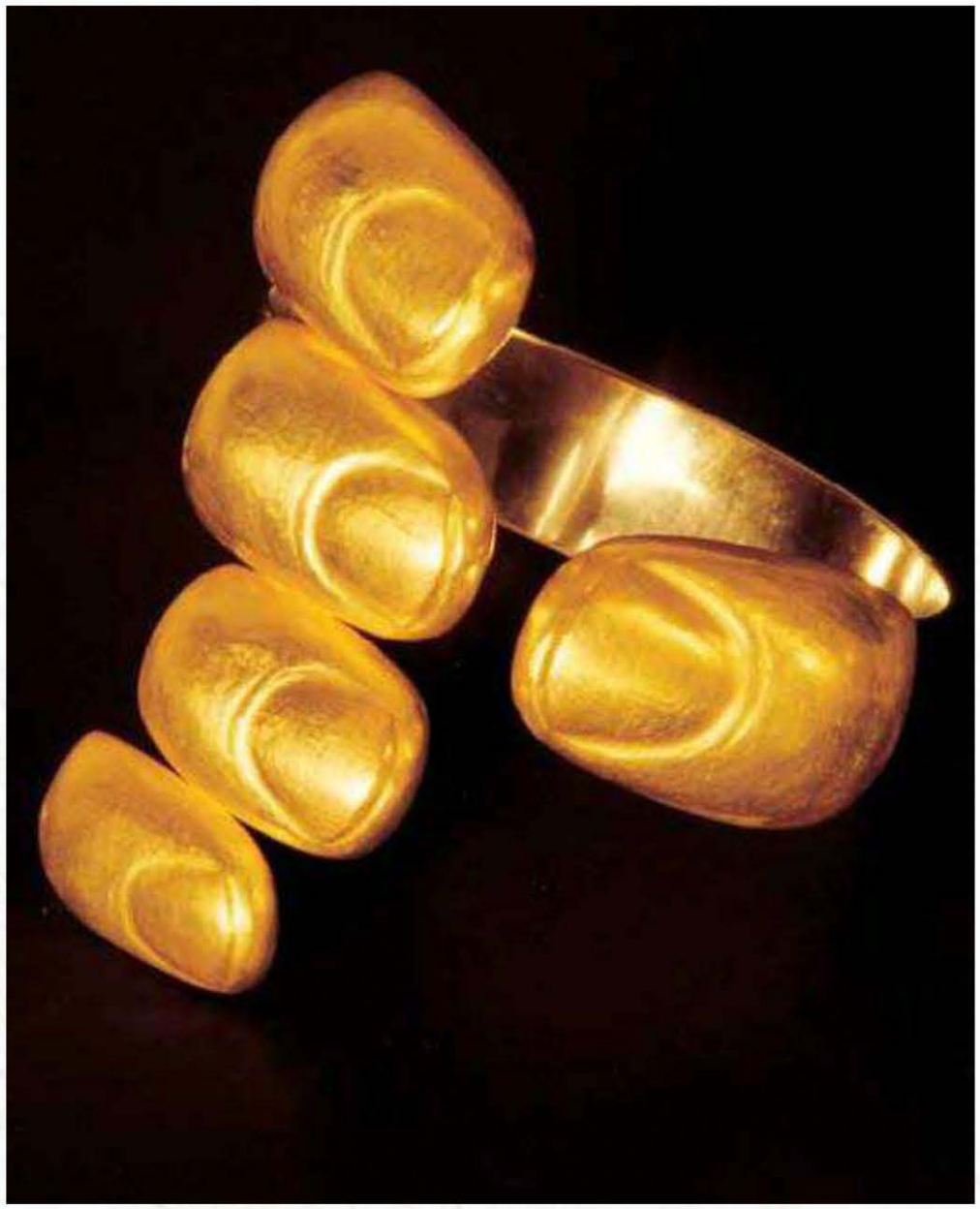
◀ **Europa** | 2001

6.5 x 7 x 0.8 cm
20-karat yellow gold, 18-karat yellow gold; repoussé, chased
Photo by artist



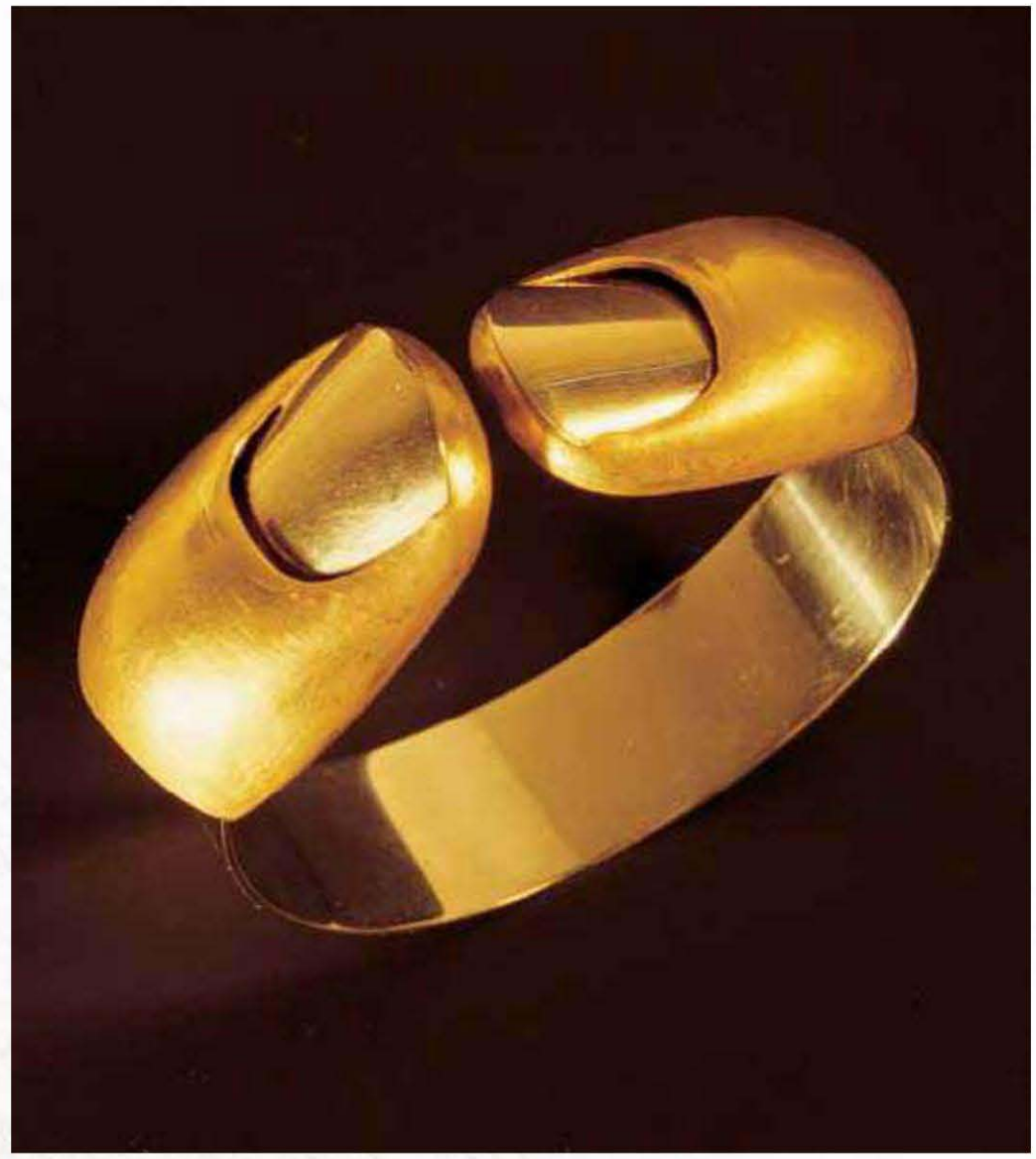
Angelo | 2006 ▶

8 x 6 x 2.5 cm
18-karat yellow gold, 18-karat white gold; repoussé, chased
Photo by artist



◀ **Goldfinger** | 1969

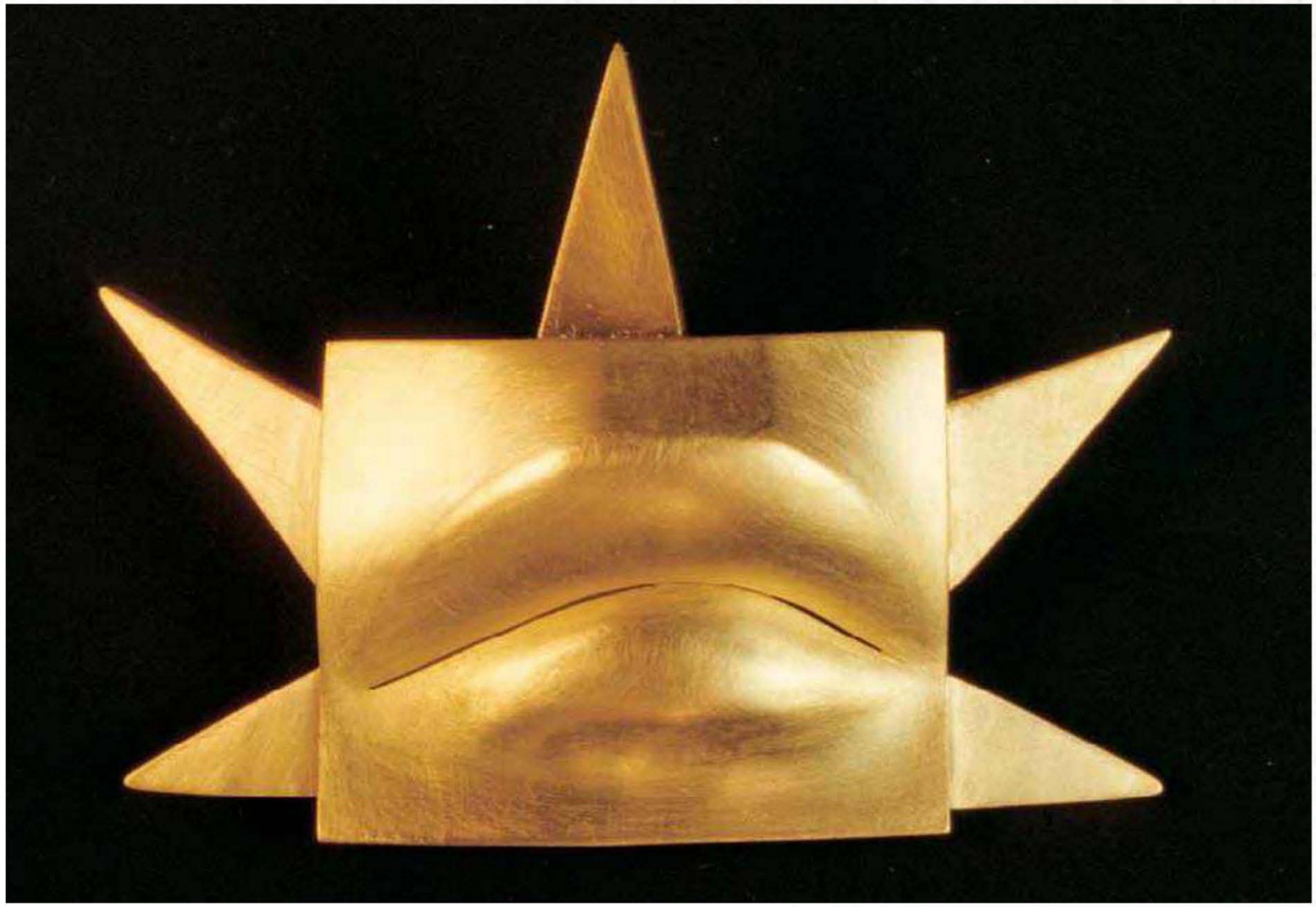
6.2 x 9 x 6.5 cm
20-karat yellow gold, 18-karat white gold; repoussé, chased
Photo by artist



Due Dita | 1970 ▶

6 x 7 x 6 cm
20-karat yellow gold, 18-karat white gold; repoussé, chased
Photo by artist

"People have always adorned their bodies with precious objects—precious in that these objects transmit values that cannot be expressed in any other way. They attest to man's wish and ability to change himself, and they represent the instant in which man has made something sacred—an object different from all others. I believe that this creation has an ethical value."



▲ **Mito** | 1992

5 x 6.9 x 1.5 cm
20-karat yellow gold, 18-karat yellow gold; repoussé, chased
Photo by artist



O'CONNOR

Harold O'Connor

ELABORATE SURFACE TEXTURES, WHICH INCLUDE CONTRASTING ORGANIC and shiny metallic finishes, distinguish Harold O'Connor's complex, innovative work. His favorite techniques include reticulation, gold lamination, granulation, and roller embossing. By combining the tiny gold beads of granulation with the unpredictable surface textures created by reticulation—heating the metal with a torch—he has pioneered new ground in jewelry design.

O'Connor, who lives in Colorado, spent two and a half years training as a goldsmith in Denmark, Finland, Germany, and Austria, and his immersion in European culture influenced his aesthetic and work approach. He has also been influenced by the abstract-expressionistic and biomorphic forms in the sculptures of David Smith and Isamu Noguchi. O'Connor creates beautiful jewelry—mainly brooches and rings—that are like boldly painted canvases. His work is included in the collections of the Renwick Gallery of the Smithsonian American Art Museum in Washington, D.C., the Victoria and Albert Museum in London, and the Metropolitan Museum of Art in New York. Approaching jewelry-making as fine art, O'Connor creates astonishing small objects in three dimensions that, incidentally, people can wear.



Untitled | 1993 ▶

6 x 2.5 x 0.4 cm
24-karat gold, 18-karat gold, silver, spectrolite; fabricated, overlaid, roller printed

Photo by artist



◀ **Sundown** | 2005

5.5 x 5 x 0.4 cm
24-karat gold, 18-karat gold, silver;
fused, reticulated, fabricated

Photo by artist



Mt. Fuji | 2002 ▶

4.5 x 4.5 x 0.5 cm
18-karat gold, silver;
granulation, reticulated,
fabricated

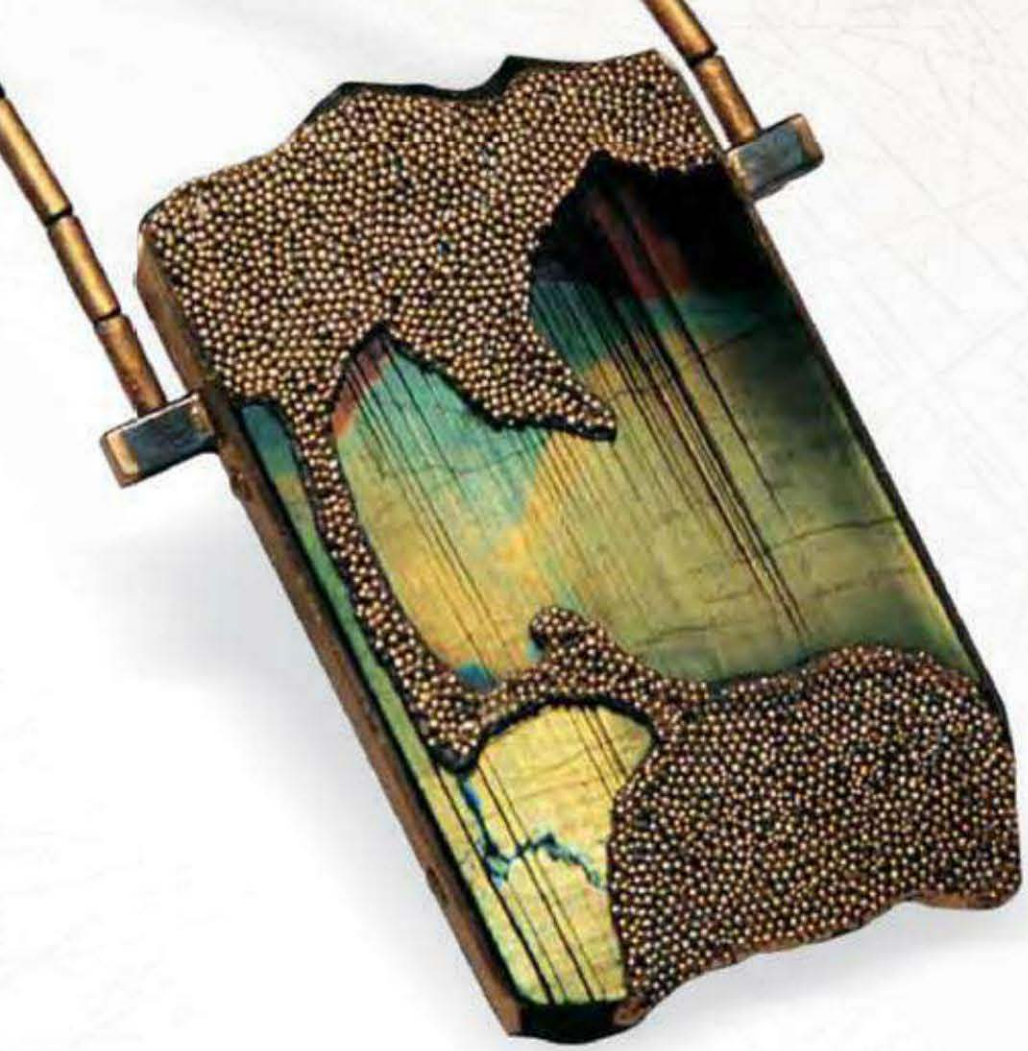
Photo by artist

"I'm influenced by travels to exotic places, what's happening in my social environment, and architectural elements. I design the work first and then find out which techniques I need to execute it."



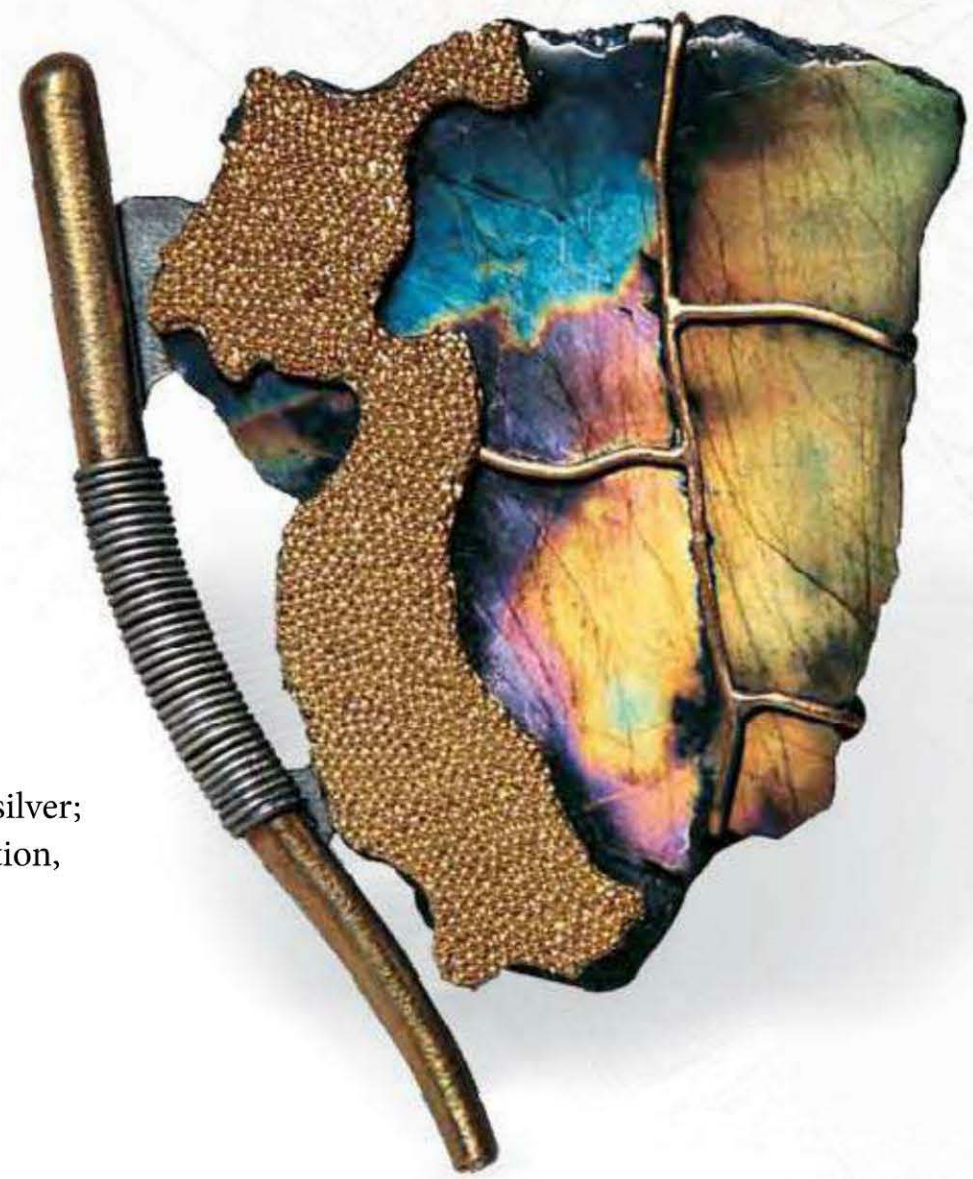
▲ **Down by the Rail Yard** | 2005

6 x 6.5 x 0.4 cm
24-karat gold, 18-karat gold, spectrolite, silver; fabricated, roller printed, fuse
Photo by artist



◀ **River Pebbles** | 2004

6 x 3.5 x 0.4 cm
24-karat gold, 18-karat gold, silver, spectrolite; fabricated, carved, inlay granulation
Photo by artist



Serene | 2006 ▶

6.5 x 6 x 0.4 cm
Spectrolite, 18-karat gold, silver; forged, fabricated, granulation, roller printed
Photo by artist



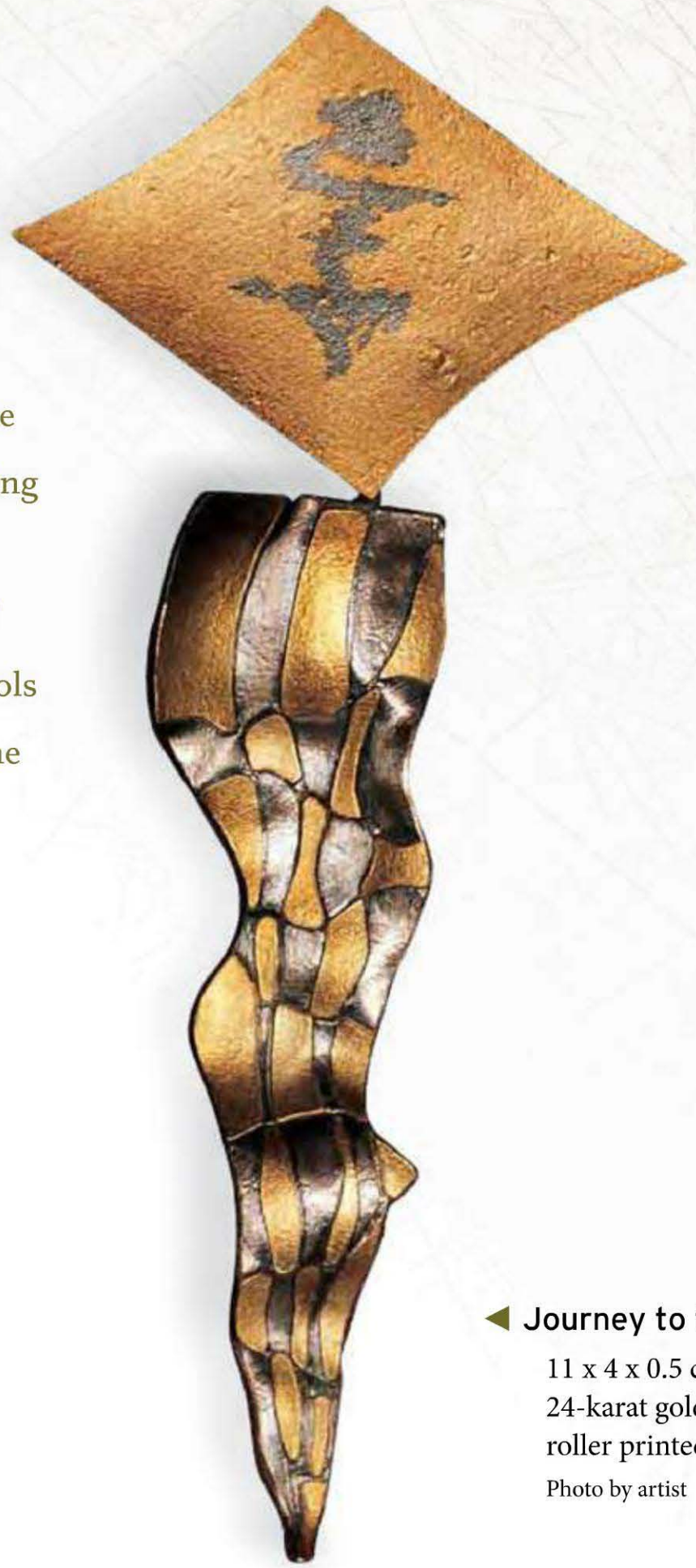
Gateway to R.C. Gorman's Garden | 1991 ▶

7 x 0.7 cm
18-karat gold, 24-karat gold, silver,
mokume gane, shakudo; cast, fabricated
Photo by artist

◀ **Japanese Garden** | 1992

6.5 x 6.5 x 1.2 cm
18-karat gold, 24-karat gold, silver, aquamarine;
fabricated, forged, fused, granulation
Photo by artist

"I'm a loner in the studio. Quiet time to think is important to me. Working alone has pressed me to become efficient. I used to be a 'tool freak,' but with experience I use fewer tools that have more uses. Besides, as the saying goes: Amateurs buy tools; professionals buy metal."

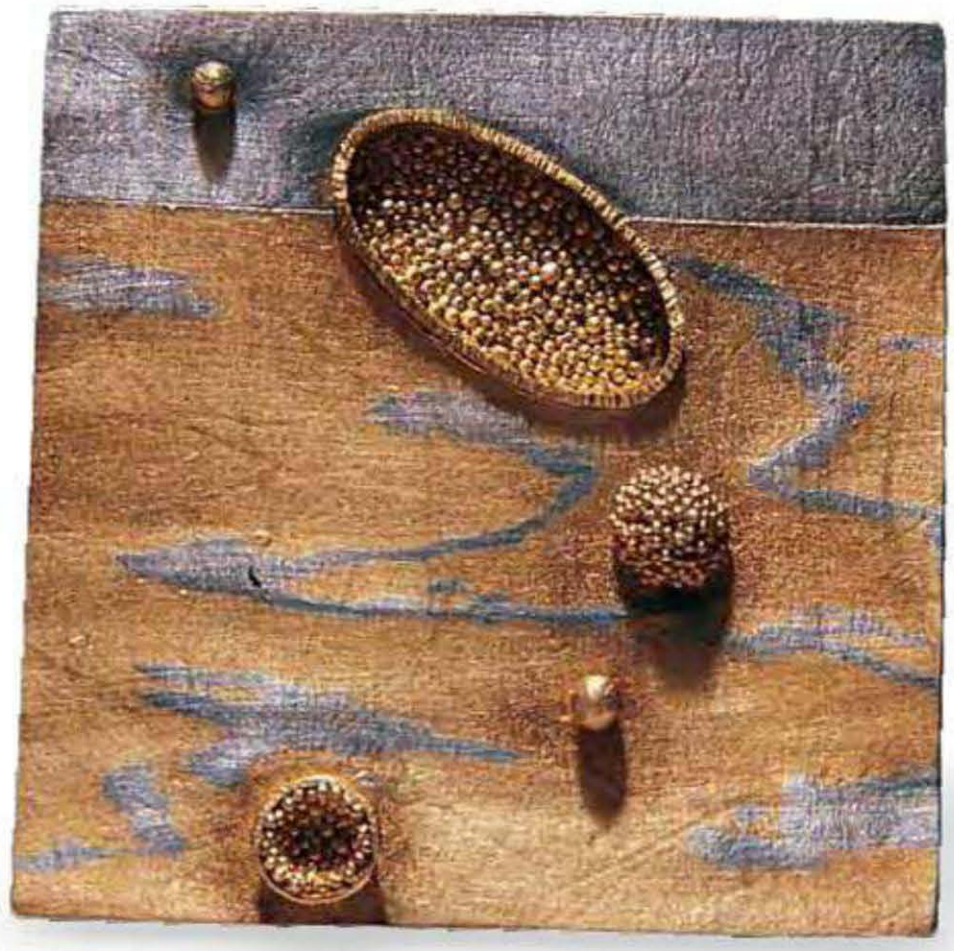


◀ **Journey to the Orient** | 2000

11 x 4 x 0.5 cm
24-karat gold, 18-karat gold, silver; roller printed, fabricated, fused
Photo by artist

"Recently I looked at slides of my work over the years and thought, 'Boy, have I laid down a lot of gold beads in my life!'"





▲ **Untitled** | 2002

4.5 x 5 x 0.6 cm
24-karat gold, 18-karat gold, silver; roller printed, granulation, fused, fabricated
Photo by artist

◀ **Old Growth** | 2005

7.5 x 4 x 1 cm
Sagebrush, 18-karat gold, silver; fabricated, carved, reticulated, granulation
Photo by artist



New Zealand Beach | 2007 ▶

15 x 15 x 1.3 cm
New Zealand beach pebbles,
18-karat gold, silver; fabricated,
cast, granulation

Photos by artist





HEINRICH

Barbara Heinrich

APPLE SEEDS, SNAIL SHELLS, INDIAN CORN, AND BROKEN GLASS pieces found at her parents' vineyard in Germany were turned into magical jewelry by Barbara Heinrich as a young child. In her teen years, Heinrich expanded her jewelry-making skills, wrapping glass beads with silver wire and selling her creations on the street. Her childhood hobby has turned into a lifelong career, helped along by jewelry design programs at Fachhochschule fur Gestaltung in Pforzheim, Germany, and Rochester Institute of Technology in New York.

Heinrich's substantial and varied body of work can be categorized by series or by type of metal, stone, technique, or even natural phenomenon. She works to instill four elements in every piece of jewelry she creates: an individual element of personal expression; a contemporary element to distinguish the piece as part of the current era; a historic element, referencing jewelry made in earlier times; and an eternal element, honoring the great principles of proportion and balance. So, historic elements in her jewelry, such as the use of granulation or hammered textures, are juxtaposed with contemporary forms. Heinrich's powerful mix of technical perfection and artistic virtuosity makes her pieces heirlooms future generations will study and admire.



◀ **Two Gold Cuff Bracelets** | 1999

Each, 3.5 cm in diameter
18-karat yellow gold, diamonds;
hand fabricated, granulation, roller printed

Photo by Tim Callahan



◀ **Two Gold Cuffs** | 2003

Each, 7.6 x 3.4 x 5.7 cm
18-karat yellow gold, diamonds;
hand fabricated, chased

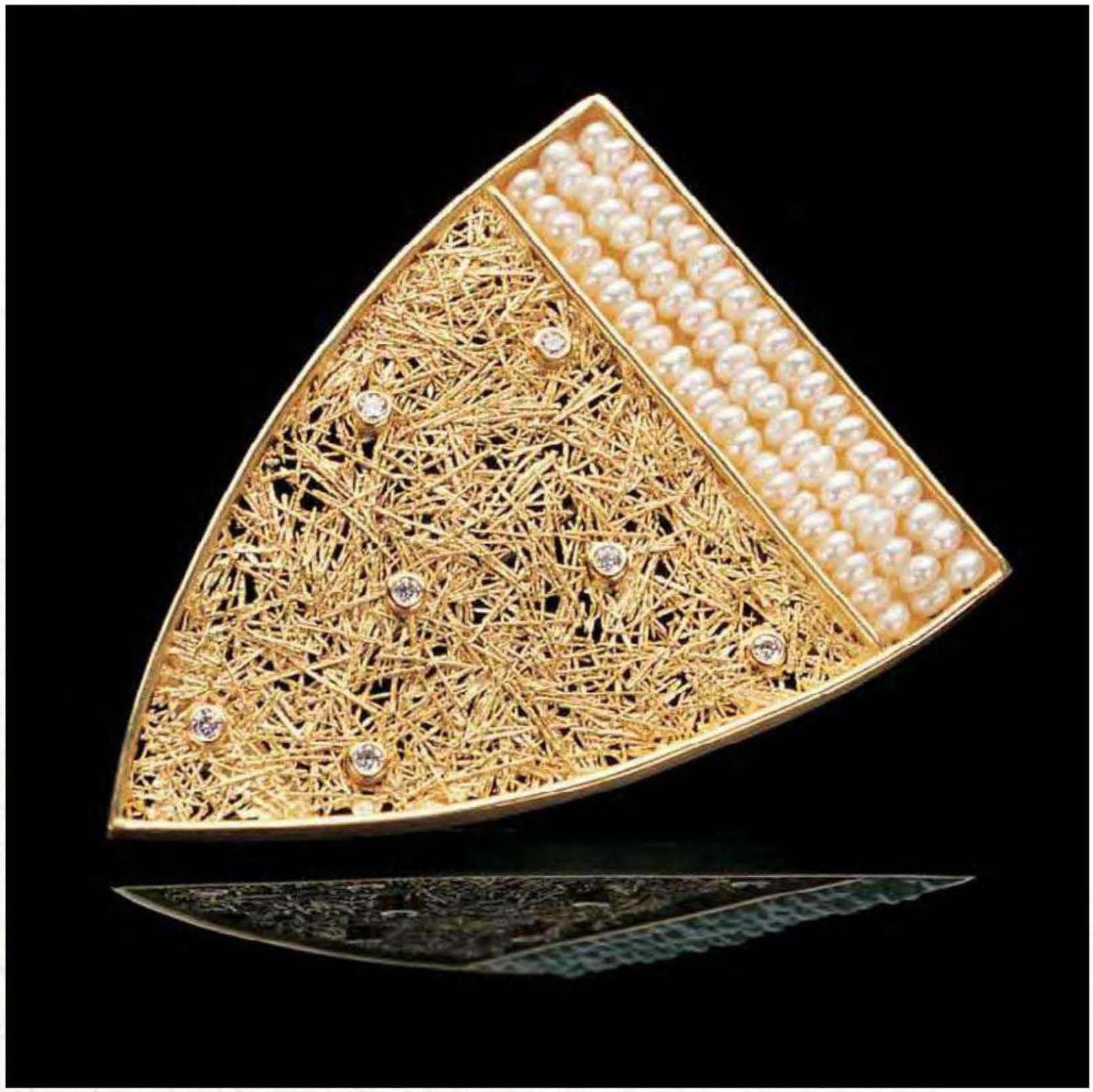
Photo by Tim Callahan



Fluted and Concave Gold Rings | 2001 ▶

Each, 2 x 0.7 x 2 cm
18-karat yellow gold, diamonds;
hand fabricated, cast

Photo by Tim Callahan



▲ **Gold Mesh Brooch with Pearls** | 2002

6 x 4 x 0.4 cm
18-karat yellow gold mesh, diamonds, freshwater seed pearls; hand fabricated

Photo by Tim Callahan



◀ **Round Brooch with Diamonds** | 1995

4.2 x 4.2 x 0.3 cm
18-karat yellow gold, diamonds;
hand fabricated, hammered

Photo by Tim Callahan

▼ **Cuff Bracelet with Diamonds** | 1990

1.3 x 5 x 5 cm
18-karat yellow gold, diamonds;
hand fabricated

Photo by Tim Callahan



"I never allowed money—or the lack of it—to hinder the pursuit of my ideas and goals in jewelry. I never put my attention on the seeming lack of resources but instead on the treasures that surrounded me. From apple seeds and dyed noodles to diamonds and gold, the materials appeared when I needed them."

"I want my jewelry to quietly underline the inner beauty and inherent perfection of each person. I use a brushed matte gold finish with burnished highlights to create an understated look in each piece of jewelry. The quiet beauty in my work is intended to offer busy minds a place to rest and to allow wearers to stay centered in the spiritual essence of their own being."





▲ **Hammered Cuff with Diamonds** | 2006

7 x 3.2 x 6.4 cm
18-karat yellow gold, diamonds;
hand fabricated, channel set, hammered
Photo by Tim Callahan

◀ **Interlink Bracelet** | 1990

1.2 x 1.2 x 18.3 cm
18-karat yellow gold; cast
Photo by Tim Callahan



▲ **Taurus Bracelet** | 2004

1.2 x 1.2 x 19.5 cm
18-karat yellow gold, diamonds;
fabricated

Photo by Tim Callahan

"My advice is to stay focused on bringing forth your genuine expression. Don't be too influenced by what others are doing. Be informed about current trends in your field, yes, but in order to infuse strength into the work you need to trust your own unique vision."



▲ **Biwa Pearl Brooch** | 2004

8 x 3.5 x 1 cm
Chinese freshwater free-form pearl, 18-karat yellow gold, diamonds; hand fabricated

Photo by Tim Callahan



◀ **Fig Leaf Pendant** | 2007

6 x 5 x 0.5 cm
18-karat yellow gold, lemon citrine;
hand fabricated
Photo by Tim Callahan



Gold Petal Bracelet | 2007 ▶

1.2 x 0.3 x 19.5 cm
18-karat yellow gold, diamonds;
cast, surface set
Photo by Tim Callahan



GILES

Geoffrey D. Giles

SOLDERING WITH A PLUMBER'S TORCH and cleaning objects in pickle juice might not seem like the ideal introduction to jewelry making, but Geoffrey D. Giles found magic in the combination of fire and metal a high school class offered, and he was hooked. Today, his ingenious jewelry emphasizes construction and surface, visually alluding to structures and objects that have been created by human beings. The North Carolina-based artist often develops several different surfaces on a piece of jewelry to show different ways in which light, texture, and surface can interact.

Giles' jewelry showcases the underlying forms contained in architecture, clockworks, and machine parts. His work encourages viewers to contemplate the impact of the Industrial Revolution upon the aesthetics of their daily lives. His work is reminiscent of mass production, but he makes his extraordinarily precise pieces completely by hand and with basic hand tools. In this way, Giles asks viewers to question the role of the craftsman in today's technologically driven society, even as they marvel at the magnificent artwork just such a master goldsmith produces.



Pattern Rings | 2005 ▶
Each, 1.9 x 1.9 x 1 cm
18-karat yellow gold, 18-karat palladium white gold, diamonds; hand fabricated, married metal, brushed finish
Photo by artist

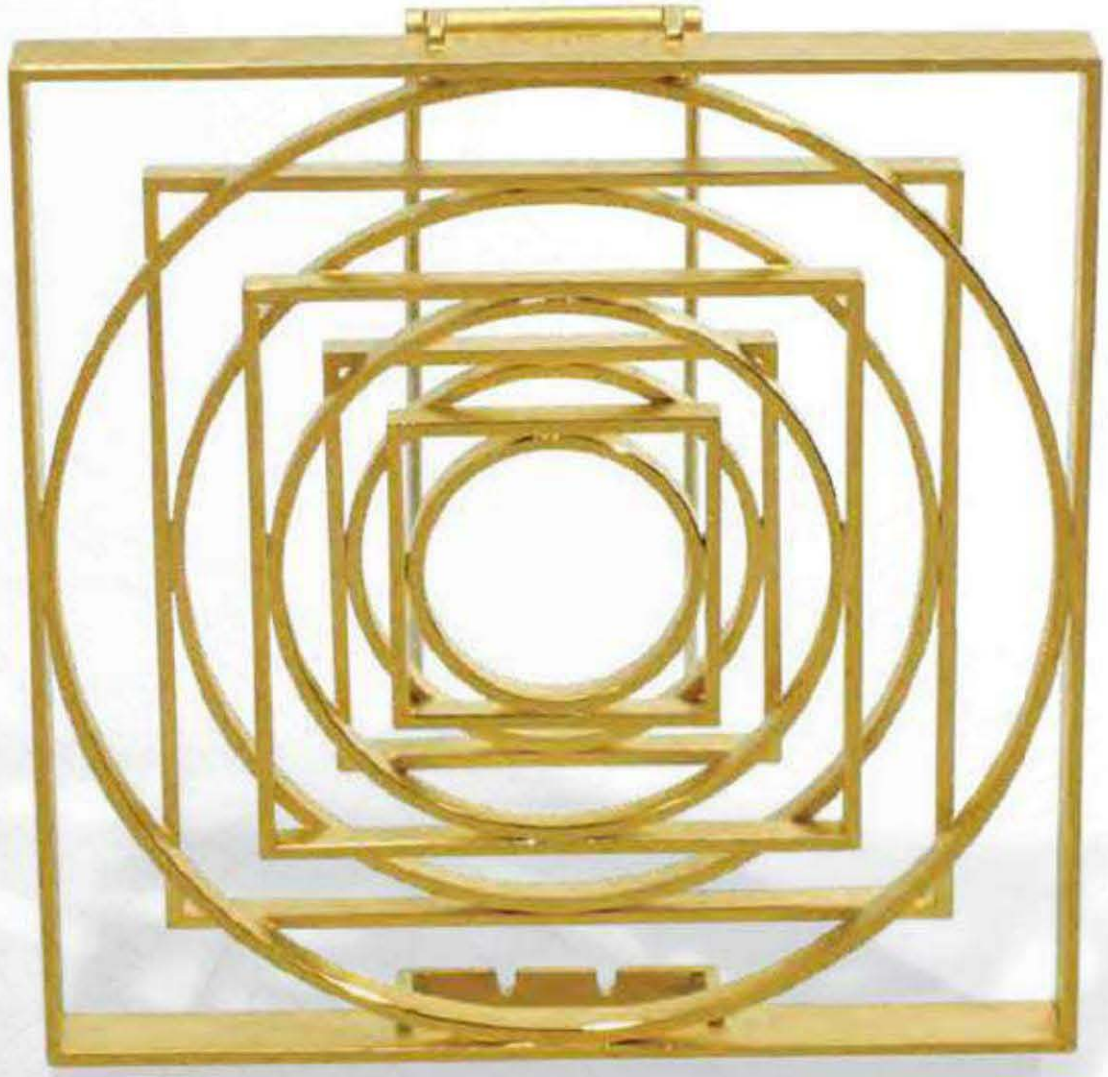


▲ **Untitled** | 2008

20.3 x 0.8 x 0.6 cm
18-karat yellow gold, 18-karat palladium white gold, diamonds; fabricated, formed, soldered, flush set

Photos by artist



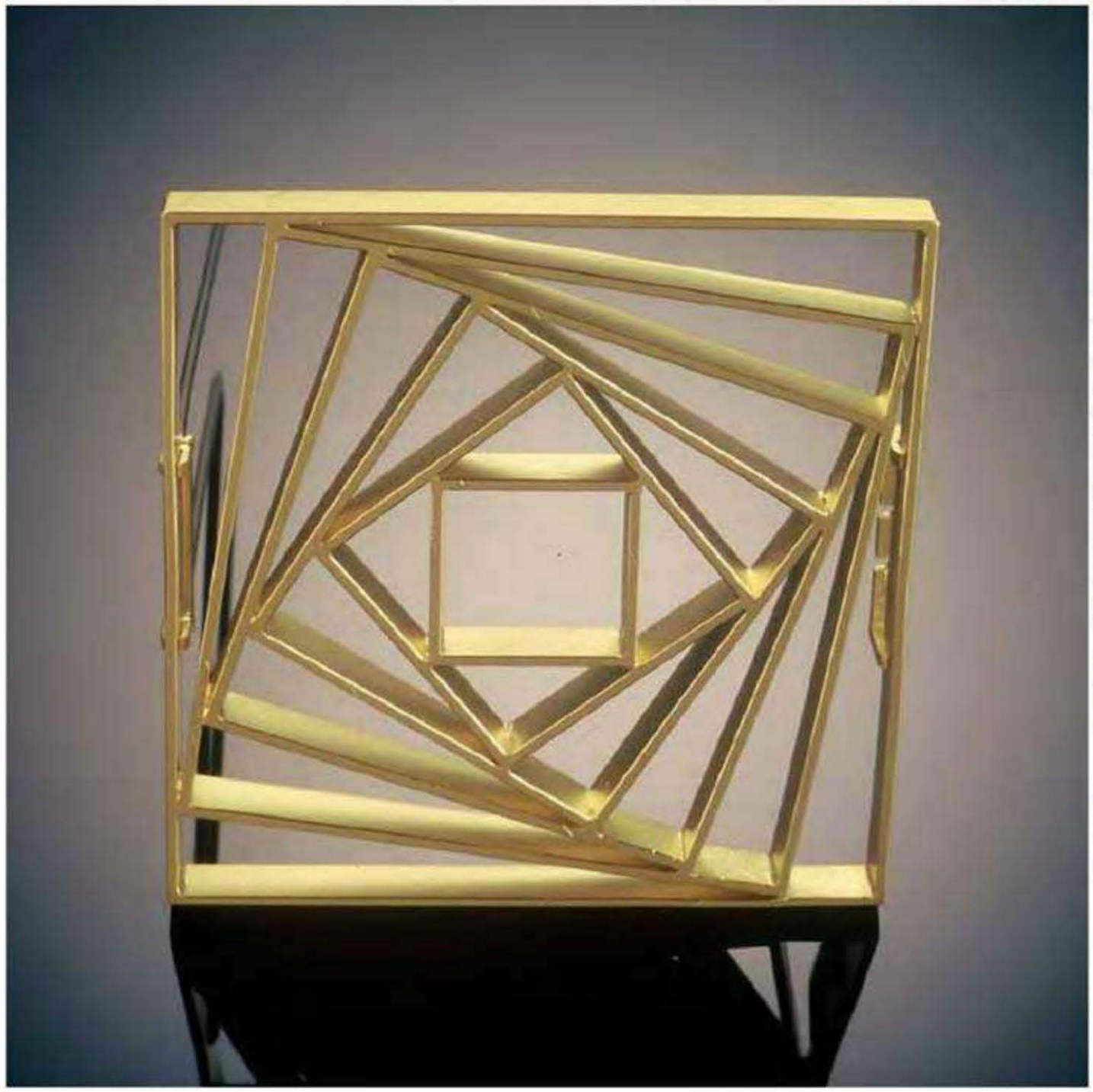


◀ **Circles=Squares** | 2007

5.1 x 5.1 x 1 cm
18-karat yellow gold, 18-karat white gold;
hand fabricated, brushed finish, embellished
Photos by artist



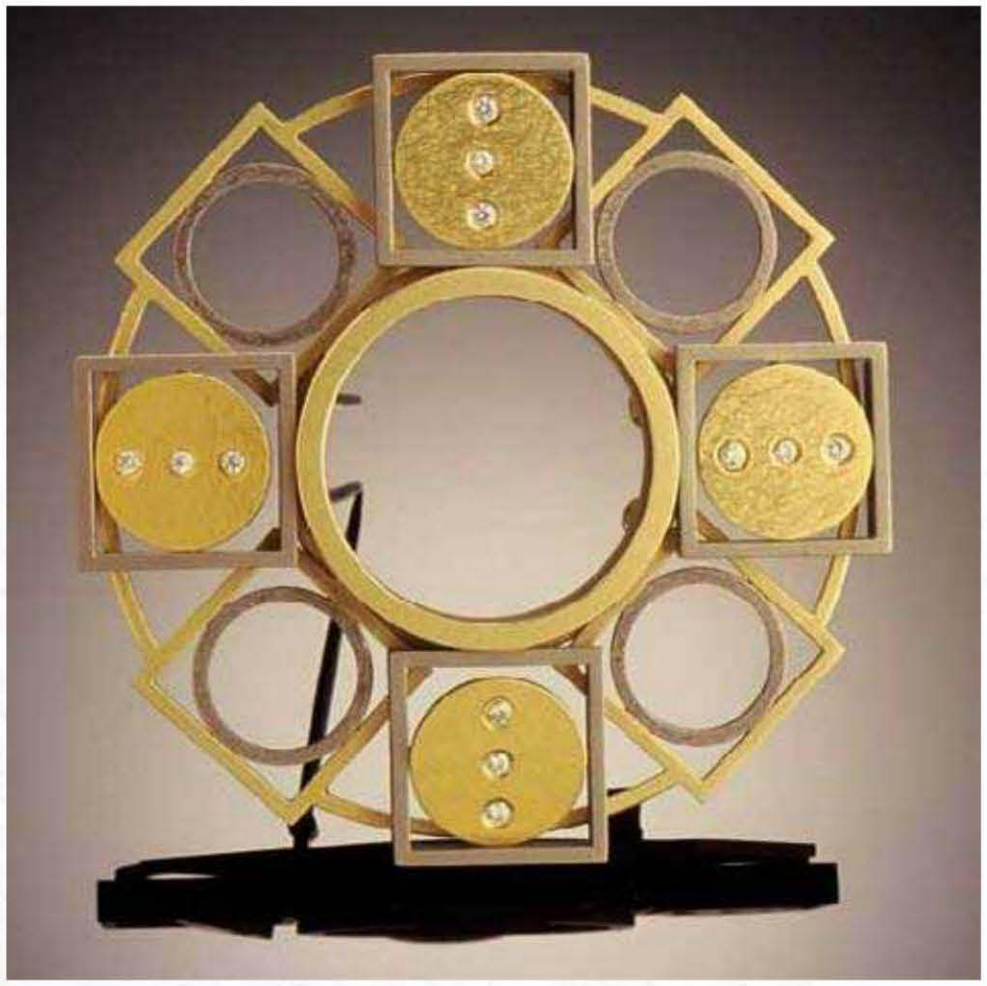
"Circles and squares are basic geometric forms that can be the building blocks of just about anything."



▲ **Squares** | 2007

5.1 x 5.1 x 1 cm
18-karat yellow gold, 18-karat white gold;
hand fabricated, brushed finish, embellished

Photo by Taylor Dabney



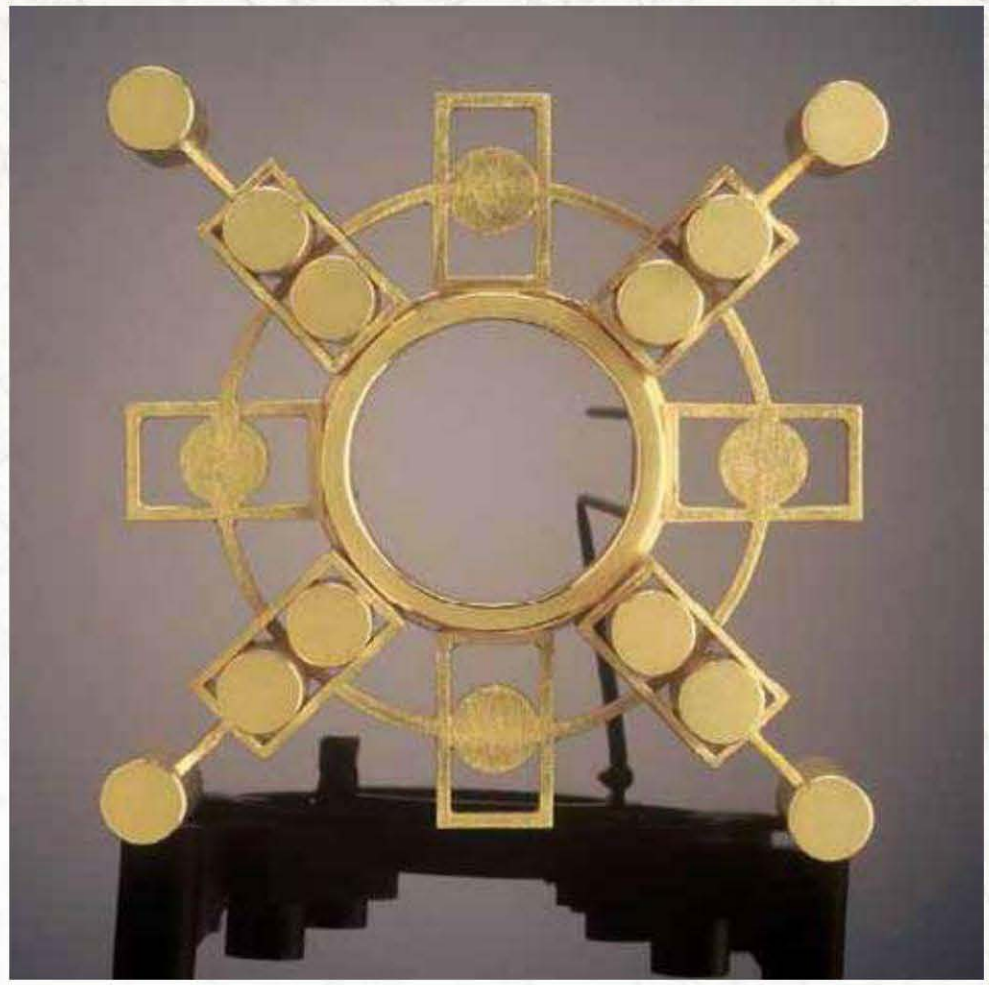
▲ **Rotational Series #5** | 2003

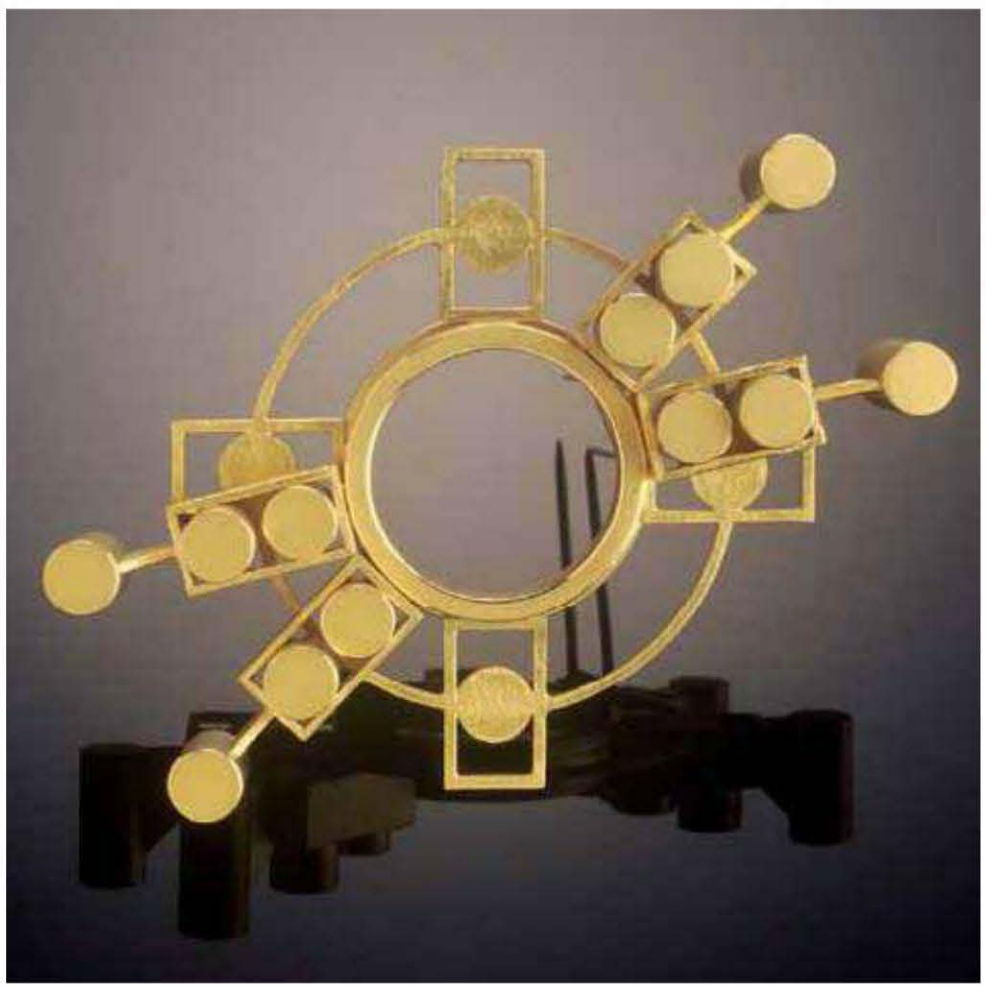
5.1 x 5.1 x 1 cm
18-karat yellow gold, 14-karat white gold, diamonds; hand fabricated, brushed finish, embellished, flush set

Photos by Taylor Dabney

"I was born in the Machine Age. Growing up in a time when computers went from filling rooms to fitting in pockets has given me an appreciation for the mechanical. I find an intrinsic beauty in the inner workings of mechanical objects that I feel is reflected in the aesthetic of my jewelry."







▲ **Rotational Series #9** | 2005

7.3 x 7.3 x 1.6 cm
18-karat yellow gold, 18-karat white gold;
hand fabricated, hollow form construction,
brushed finish, embellished

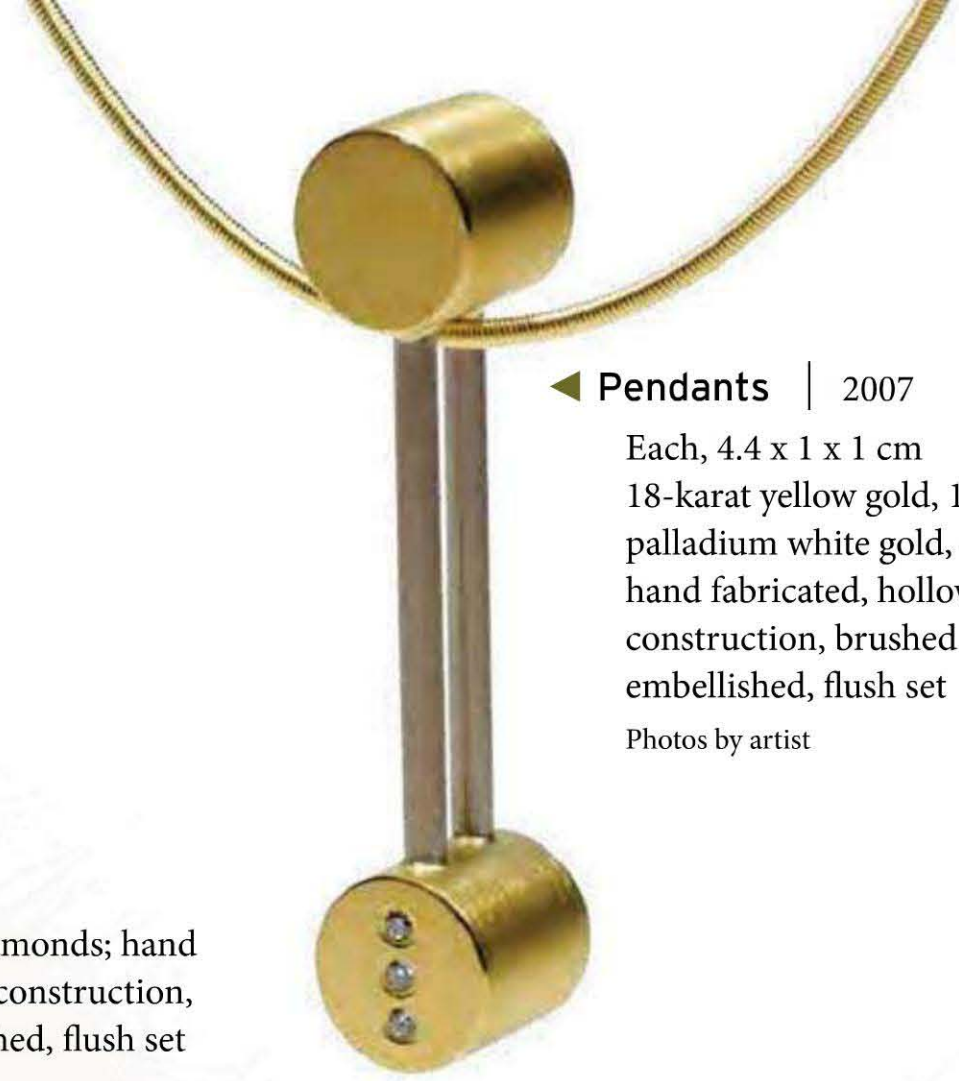
Photos by Taylor Dabney



▼ **Rings** | 2006

Each, 2.9 x 3.2 x 1.6 cm
18-karat yellow gold, diamonds; hand fabricated, hollow form construction, brushed finish, embellished, flush set

Photo by Taylor Dabney



◀ **Pendants** | 2007

Each, 4.4 x 1 x 1 cm
18-karat yellow gold, 18-karat palladium white gold, diamonds; hand fabricated, hollow form construction, brushed finish, embellished, flush set

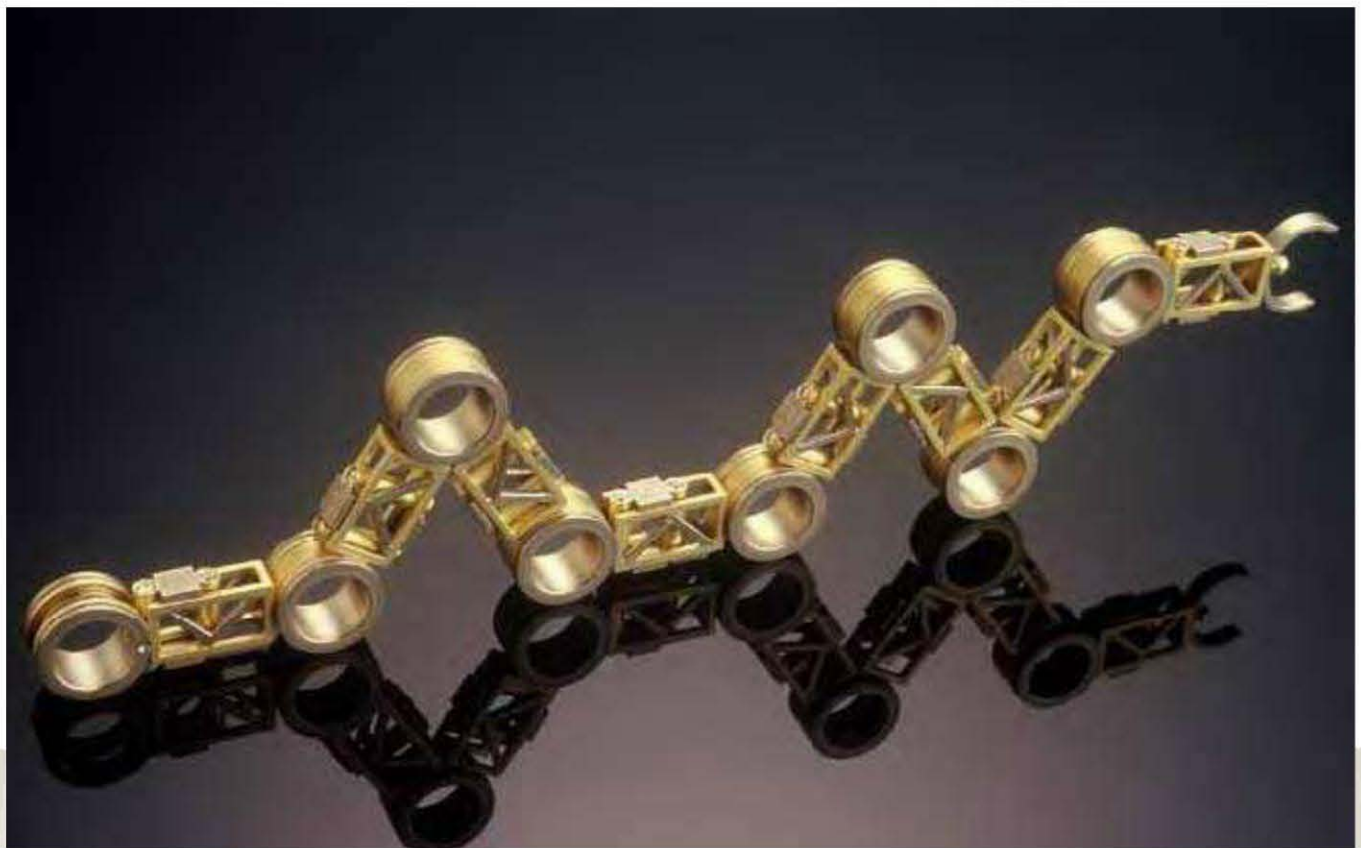
Photos by artist





▲ **Rings** | 2004
Each, 2.9 x 3.2 x 1 cm
18-karat yellow gold; hand fabricated, hollow form construction, brushed finish, embellished
Photo by Taylor Dabney

"Gold is an amazing material to work with. You can melt down an amount into a small blob and, through forging and drawing, end up with wire that is several feet long and fractions of a millimeter in diameter."



◀ **Trestle Study #2** | 2003
1.3 x 20.6 x 0.6 cm
18-karat yellow gold, 14-karat white gold, diamonds; hand fabricated, brushed finish, embellished, flush set
Photo by Taylor Dabney

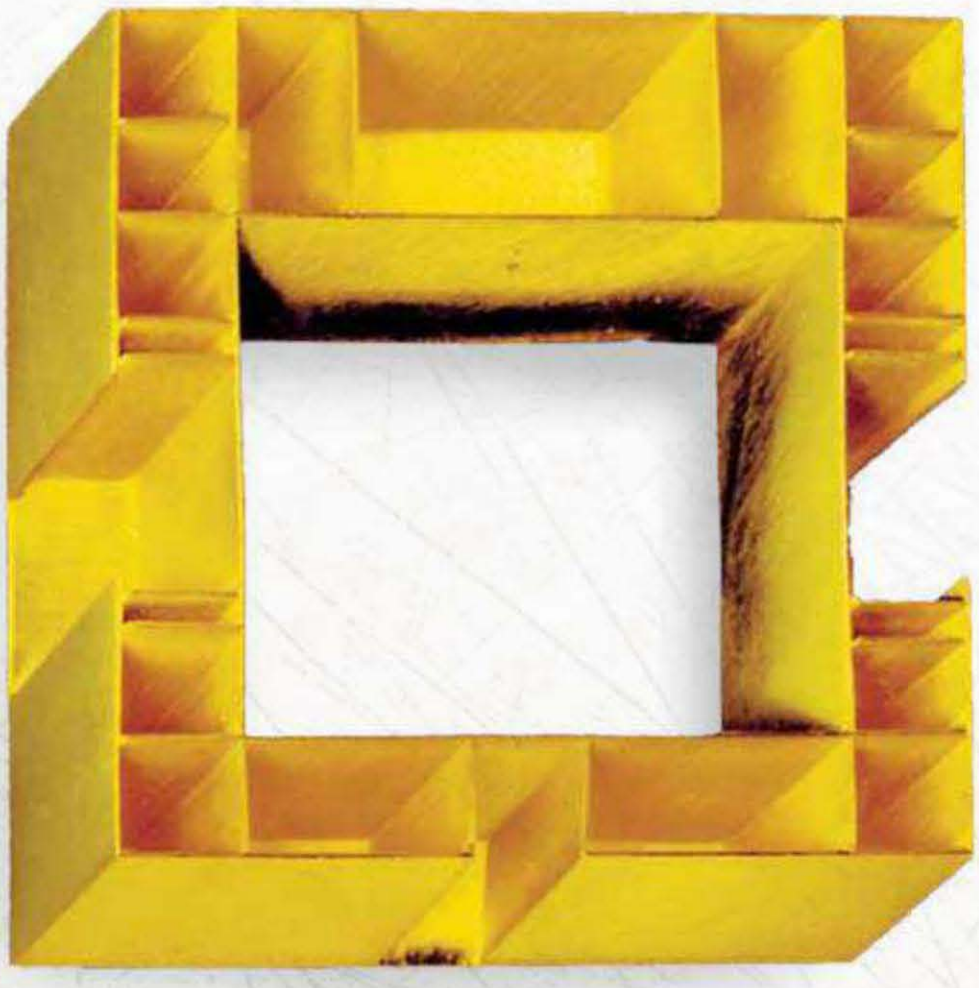


BECKER

Michael Becker

FASCINATED BY THE HIDDEN NETWORKS OF STRUCTURE that serve as the basis of all things, Michael Becker arranges thin sheets of gold to reveal the sculptural quality of these networks. Creating compositions with thin gold plates, Becker uses just two directions so that, according to the angle from which one views a piece, it either looks flat and closed or lined up and transparent. Becker works with light as much as he works with gold. Through the cooperation of light and movement, the gold in his compositions creates varying colors and a feeling of airiness. In his jewelry, gold is representative of two opposing elements: tangible substance and ephemeral light.

Becker studied at the Fachhochschule in Cologne, Germany, where he gained a view of jewelry making as an intellectual pursuit. As a student, he was greatly influenced by classical architecture and by the work of Modernist architect Mies van der Rohe. Many of Becker's pieces intentionally resemble aerial views of cityscapes and building plans. Through his application of Modernist principles and his excellent technical handling of gold, Becker continues to strive for an aesthetic absolute that sets his work apart. His jewelry is in collections at the Musée des Arts Decoratifs in Paris, the Schmuckmuseum in Pforzheim, Germany, and the Cooper-Hewitt National Design Museum in New York.



◀ **Mocenico** | 1988
3.9 x 3.9 cm
18-karat gold
Photo by artist

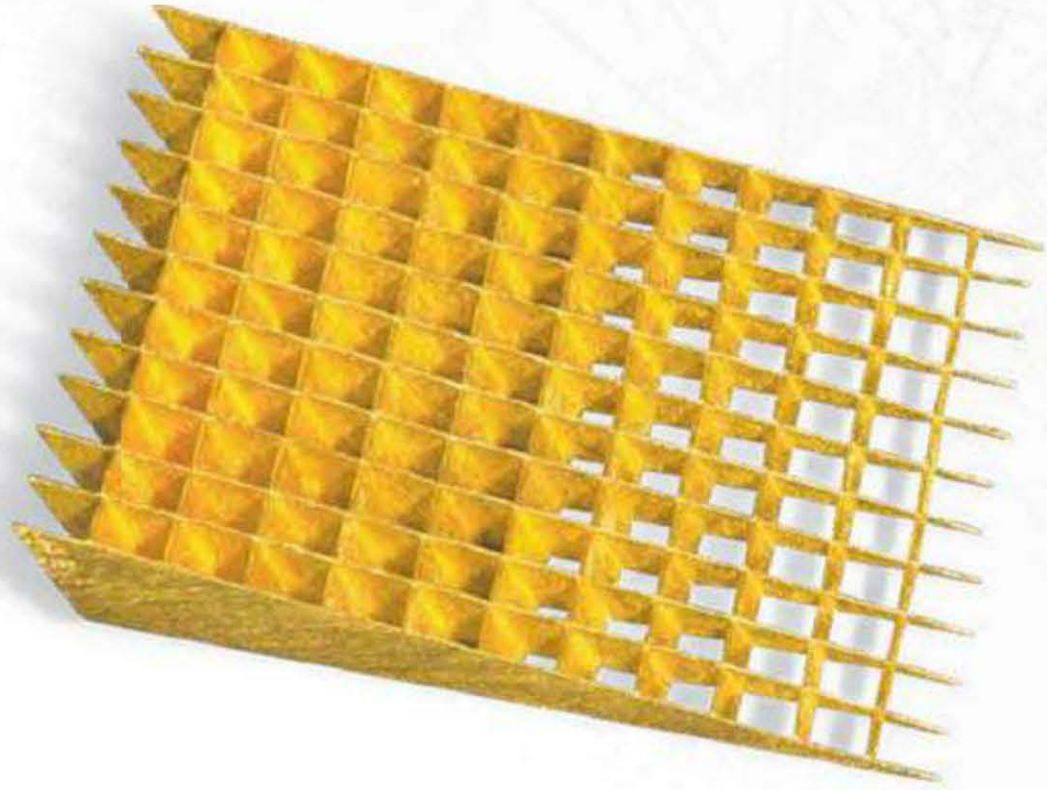


◀ **Armreif** | 2003

6.5 x 1 cm
18-karat gold
Photo by Walter Haberland

Brosche | 1992 ▶

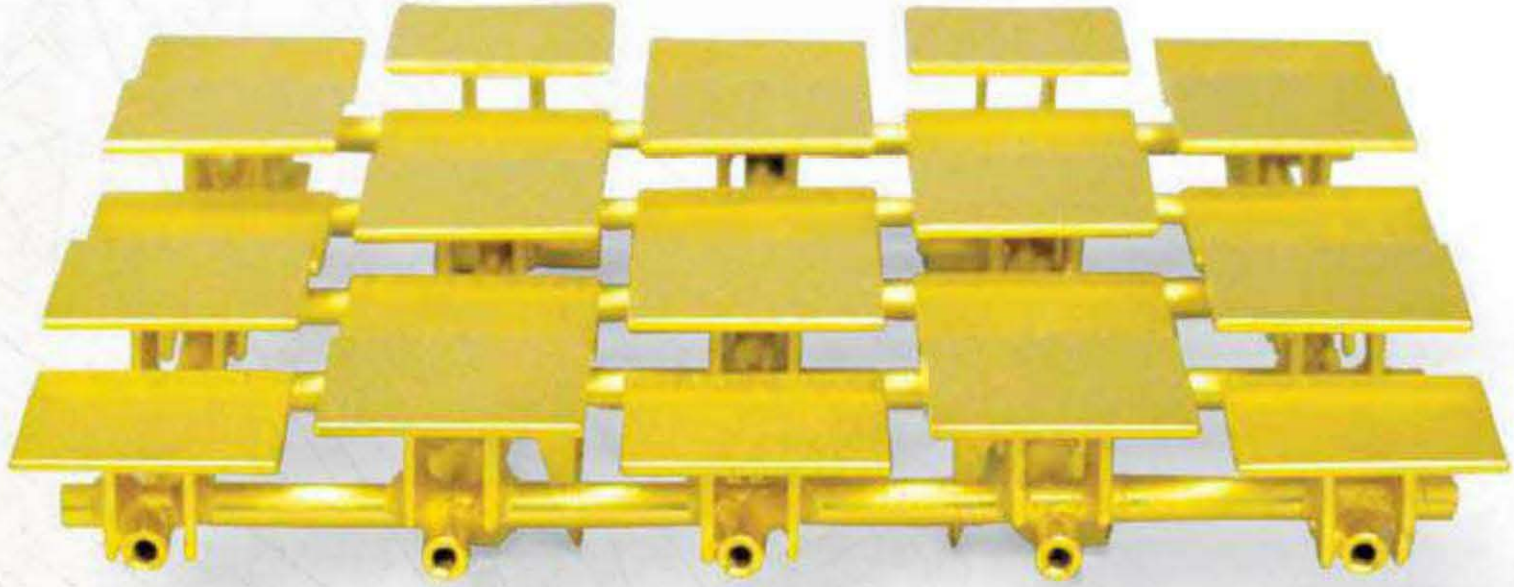
7.5 x 5.1 cm
18-karat gold
Photo by Walter Haberland



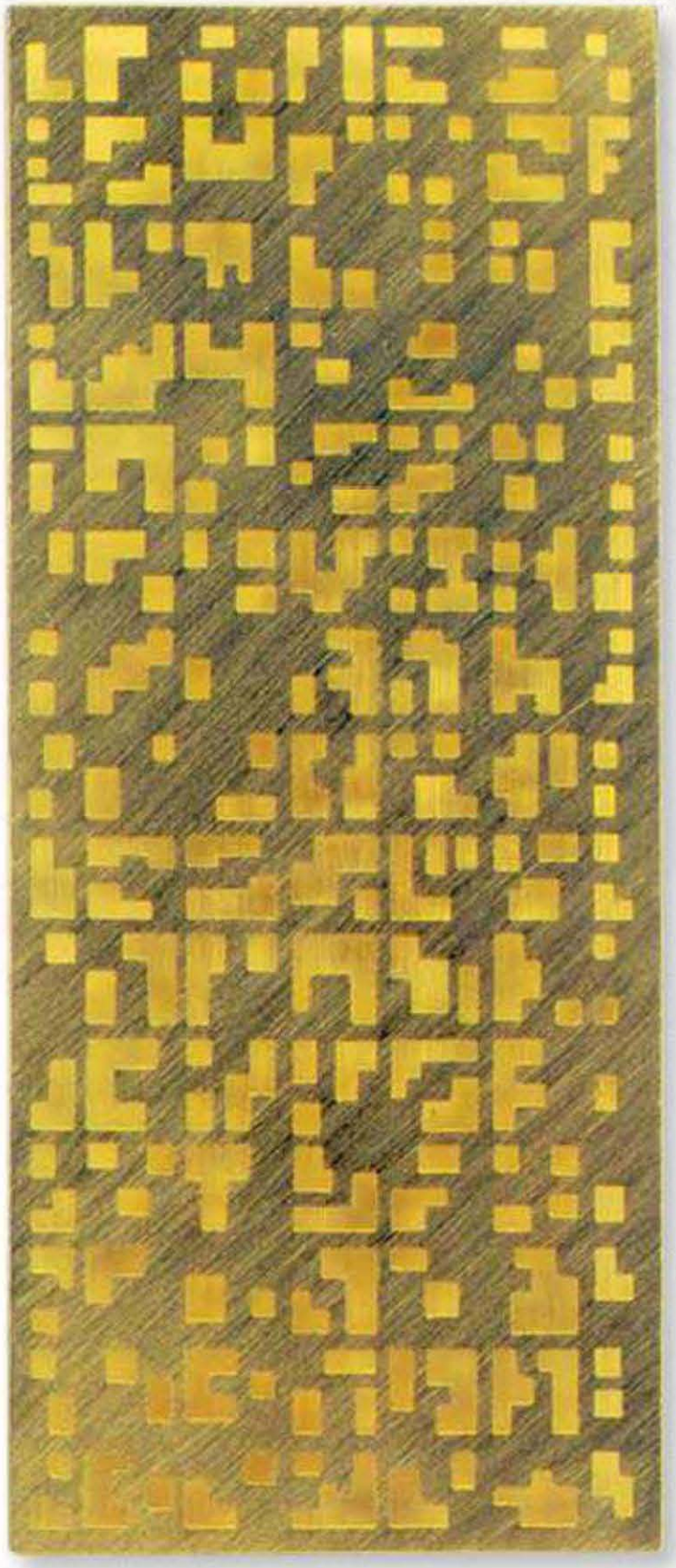


"The plasticity of a piece is very important to me. In order to develop this quality, I consider light, shade, and reflection when working. These elements are always the central concerns of my work."

◀ **Brosche** | 2004
4.5 x 4.5 cm
18-karat gold
Photo by George Meister

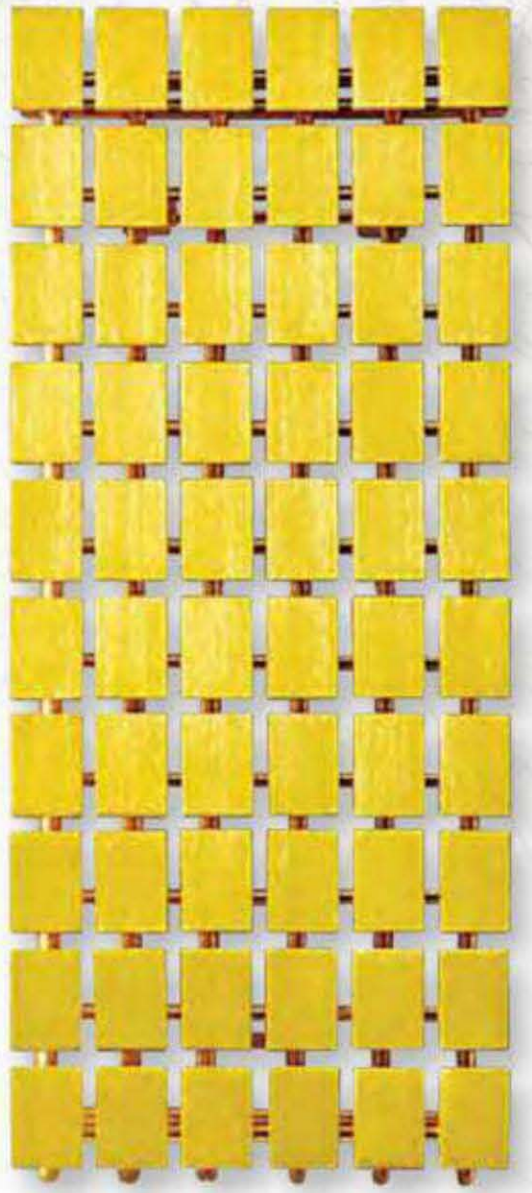


▲ **Brosche** | 1995
4.5 x 4.5 cm
18-karat gold
Photo by George Meister



▲ **Brosche** | 1999

7.6 x 3.3 cm
18-karat gold
Photo by Walter Haberland



▲ **Brosche** | 1996

8 x 3.5 cm
18-karat gold
Photo by George Meister



◀ **Kette** | 2004

104 x 1 x 0.5 cm
18-karat gold
Photo by George Meister



▲ **Kette** | 2006

2.2 x 0.4 cm
18-karat gold
Photo by Walter Haberland



◀ **Collier** | 1997
43.5 x 0.6 x 0.4 cm
18-karat gold
Photo by George Meister

"Through the arrangement of gold sheets, I create environments of open spaces with inner and outer aspects that are simultaneously visible."

Armreif | 2007 ▶

7 x 6 cm
18-karat gold, pigment, cadmiumrot
Photo by Conny Stein



"The nature of gold is ambiguous: Its bright, monochromatic yellow color is distinctly perceptible as a three-dimensional material. But gold is also dematerialized by radiant light. The interplay of dimension, surface formation, and light impart it with a polychromatic appearance."



▲ **Armband** | 2007

18.2 x 2.4 cm
18-karat gold, dolomite
Photo by Conny Stein



ROTHMANN

Gerd Rothmann

KNOWN INTERNATIONALLY FOR HIS WORK INVOLVING IMPRESSIONS or imprints from human skin translated directly into metal, German artist Gerd Rothmann explores the relationship of jewelry and the human body. Born in 1941, he rose to prominence in the early 1970s using acrylic and steel for a series of progressive jewelry pieces. Art critics were impressed with Rothmann's colorful, sculptural treatment of form and his elevation of inexpensive materials to become valued art. Rothmann's graphic-themed, acrylic-inlaid pieces that converted from pendant to bracelet also resonated with collectors.

Since the early 1970s, Rothmann has been experimenting in his gold jewelry with the motif of the fingerprint as the unique mark of the individual. The fingerprints on his pieces are those of his clients and their friends, family members, and lovers, creating in the jewelry intensely personal records of relationships. Their translation into gold—the material of desire and possession and a signifier of value and exchange—and even their forensic dimensions add layers of interpretation to his work. Gerd Rothmann is deservedly one of the most important names in modern art jewelry, and his work is in the permanent collections of many leading museums around the world.



Siegelring, Number One | 1986 ▶

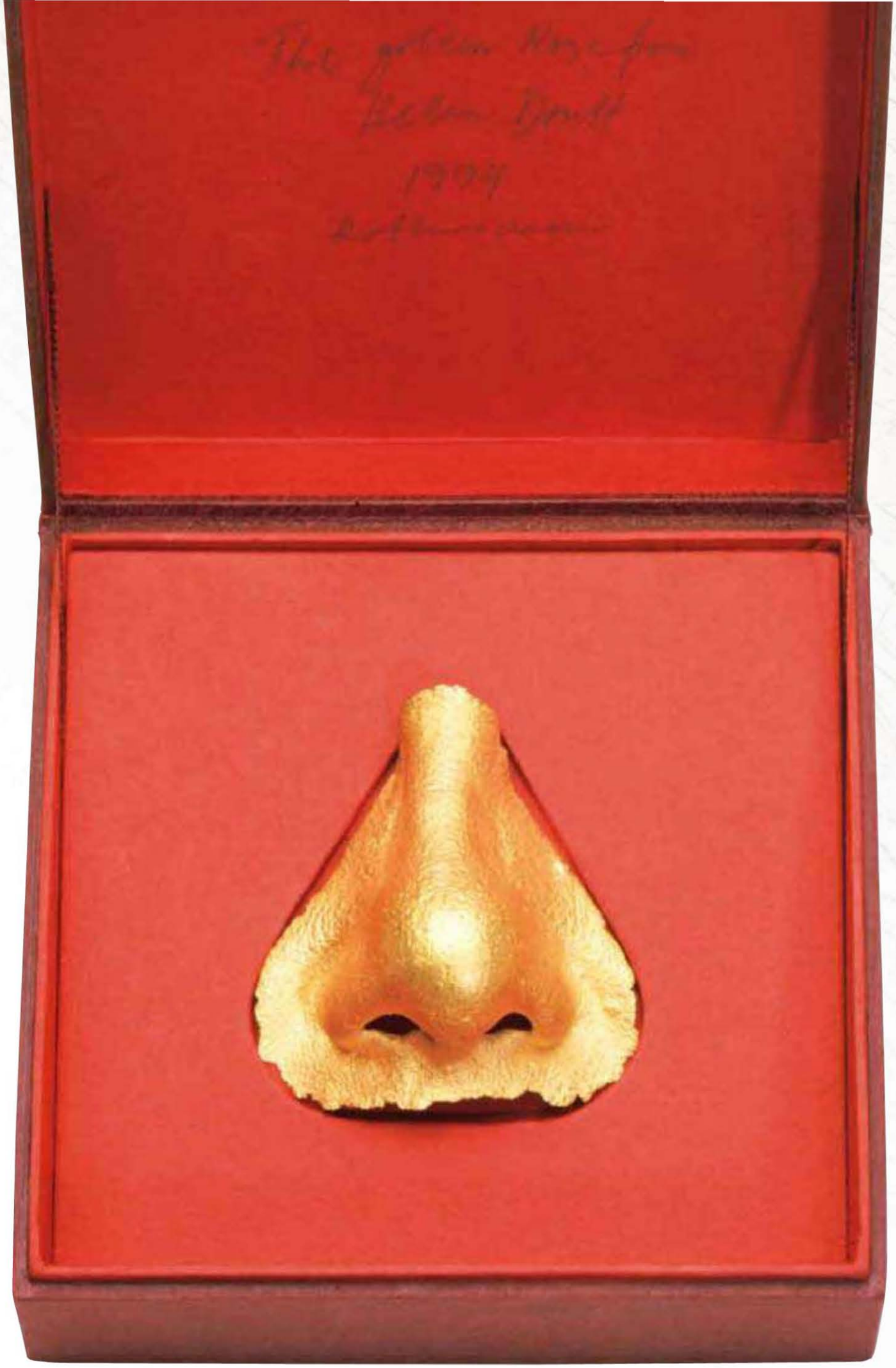
2 x 1.5 x 2 cm

18-karat gold; cast, assembled

Photo by Wilfried Petzi

Die Goldene Nase | 1984 ▶

6.8 x 5.3 x 3.1 cm
18-karat gold; cast
Photo by Wilfried Petzi



▼ **Die Goldene Nase** | 1984

7 x 5.2 x 3.4 cm
18-karat gold; cast
Photo by Wilfried Petzi



"My best pieces of jewelry have always been developed in close cooperation with the client. There's something incomparably special about working for one particular person. Whether direct or indirect, the exchange of ideas is inspiring and exciting."



▲ **My Fingers Around the Neck of a Beautiful Woman** | 2005

Largest, 25 cm
18-karat gold; cast, assembled
Photo by Wilfried Petzi

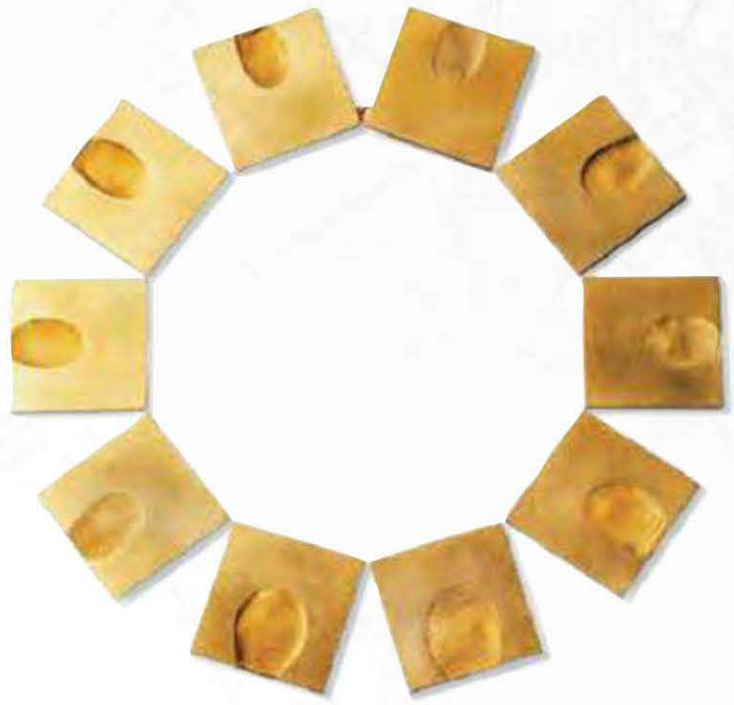


◀ **Kaugummikette** | 1990

92 cm long
18-karat gold; cast
Photo by Wilfried Petzi

Zehn Finger am Hals | 1986 ▶

17.5 cm in diameter
18-karat gold; cast, assembled
Photo by Wilfried Petzi





▼ **Familienring** | 1992

2 x 2 x 1 cm
18-karat gold; cast, assembled
Photo by Wilfried Petzi



▲ **Fingersprache: Ring Mit Zwei Händen** | 2007

14 x 8 cm
18-karat gold; cast and assembled
Photo by Wilfried Petzi

"A pleasing request and very pleasant task for me was making a bangle for four generations of women. We made prints of the thumbs of the little girl, the mother, the grandmother, and the great-grandmother. We didn't want any names on the bangle, just dates of birth, and the material was gold."



◀ **Daumen und Daumen Verstecken** | 2006

7 x 8 cm

18-karat gold; cast, assembled

Photo by Wilfried Petzi

"I work with symbolism. A ring on the little finger, on the ring finger, on the middle finger, the index finger, the thumb—each carries a different significance."





▲ **Zeigefingereindruck** | 1992
6.8 cm in diameter
18-karat gold; cast, assembled
Photo by Wilfried Petzi

◀ **Zeigefinger** | 1999
8 x 2.8 cm
18-karat gold; cast
Photo by Wilfried Petzi



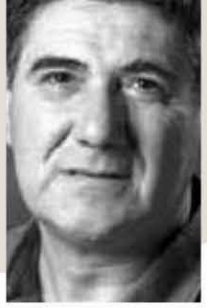


▲ **Abguss Über Original** | 1998

2.2 x 1.2 cm
18-karat gold; cast, assembled
Photo by Wilfried Petzi

◀ **Von Ihm für Sie** | 1990

6.4 x 5.2 x 5.7 cm
18-karat gold; cast, assembled
Photo by Wilfried Petzi



VISINTIN

Graziano Visintin

FASCINATED BY THE PRIMARY SHAPES OF CIRCLE, SQUARE, AND TRIANGLE, Graziano Visintin explores the expressive potential and conceptual meaning of these geometric elements. The homogeneous continuity of a circle confronting itself in completion recalls the process of individuation discussed in the writings of Carl Jung. A square suggests stability and formality, and the shape of the triangle indicates the polarized disparity exerted by the forces of energy in physics. Visintin's designs have extraordinary aesthetic appeal; he reduces shapes to their elemental outlines or retains their mass as solids in gold.

Visintin sometimes adds a strong pictorial effect to his work through the use of niello, an alloy of silver, copper, lead, sulfur, and borax used frequently by ancient Egyptians. The dark color of niello against the warmth of high-karat gold creates a wonderful contrast that is balanced by the absolute minimalism of the geometric shapes.

Visintin studied at the Istituto d'Arte Pietro Selvatico in Padua, Italy, under Mario Pintin, Francesco Pavan, and Giampaolo Babetto, in whose studio he worked for two years. He has taught at the institute since 1976.



◀ **Brooch** | 2006
5.1 x 5.2 cm
18-karat yellow gold, enamel, gold leaf; welded
Photo by Franco Storti



▲ **Brooches** | 2007

Largest, 6.5 x 5.4 cm
18-karat yellow gold, enamel,
niello, gold leaf; welded

Photo by Franco Storti

Brooch | 2007 ▶

7 x 5 cm
18-karat yellow gold, enamel,
gold leaf; welded

Photo by Franco Storti



▲ **Brooch** | 2001

7 x 5.3 cm
18-karat yellow gold, niello; folded
Photo by Lorenzo Trento



◀ **Brooch** | 2002

6 x 6 cm
18-karat yellow gold, enamel,
niello; welded

Photo by Lorenzo Trento

"Measure, equilibrium, and commitment to pure geometric form create a fine quality of shape in apparently simple objects."

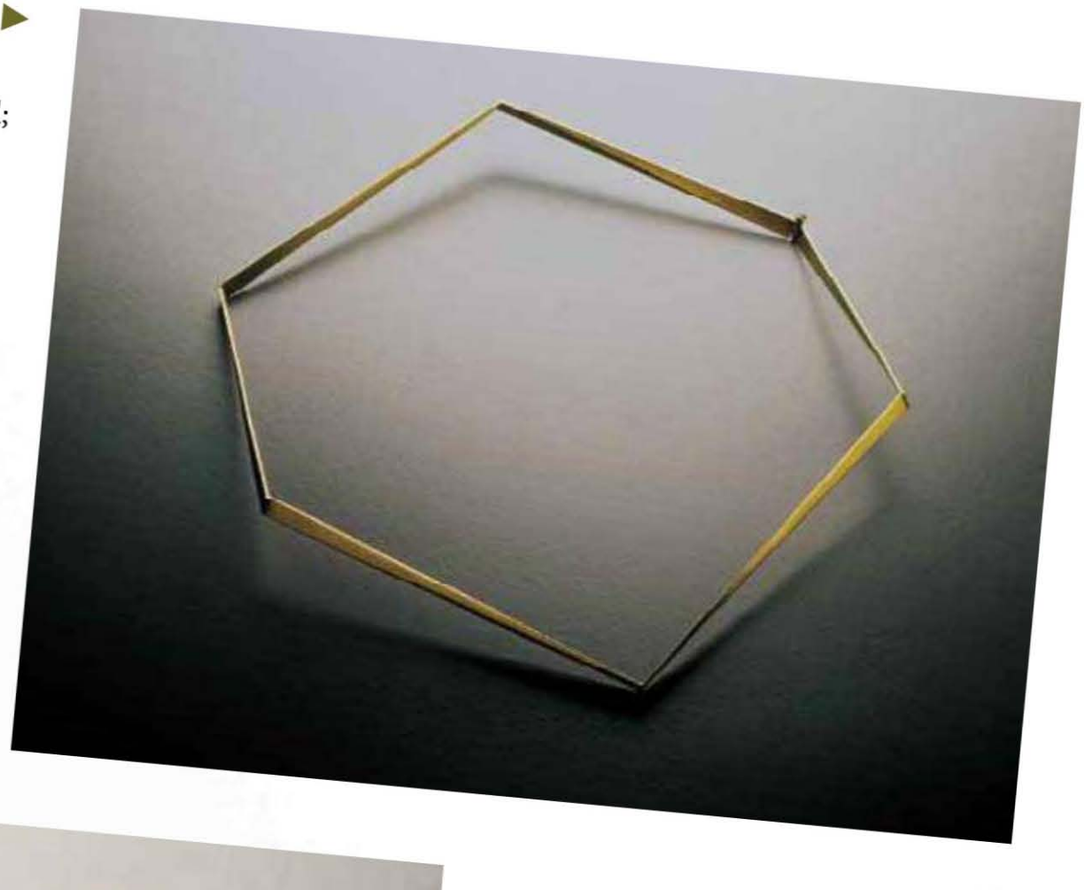
▼ **Brooches** | 2007

Largest, 8 x 8.1 x 8.5 cm
18-karat yellow gold, enamel,
gold leaf; welded

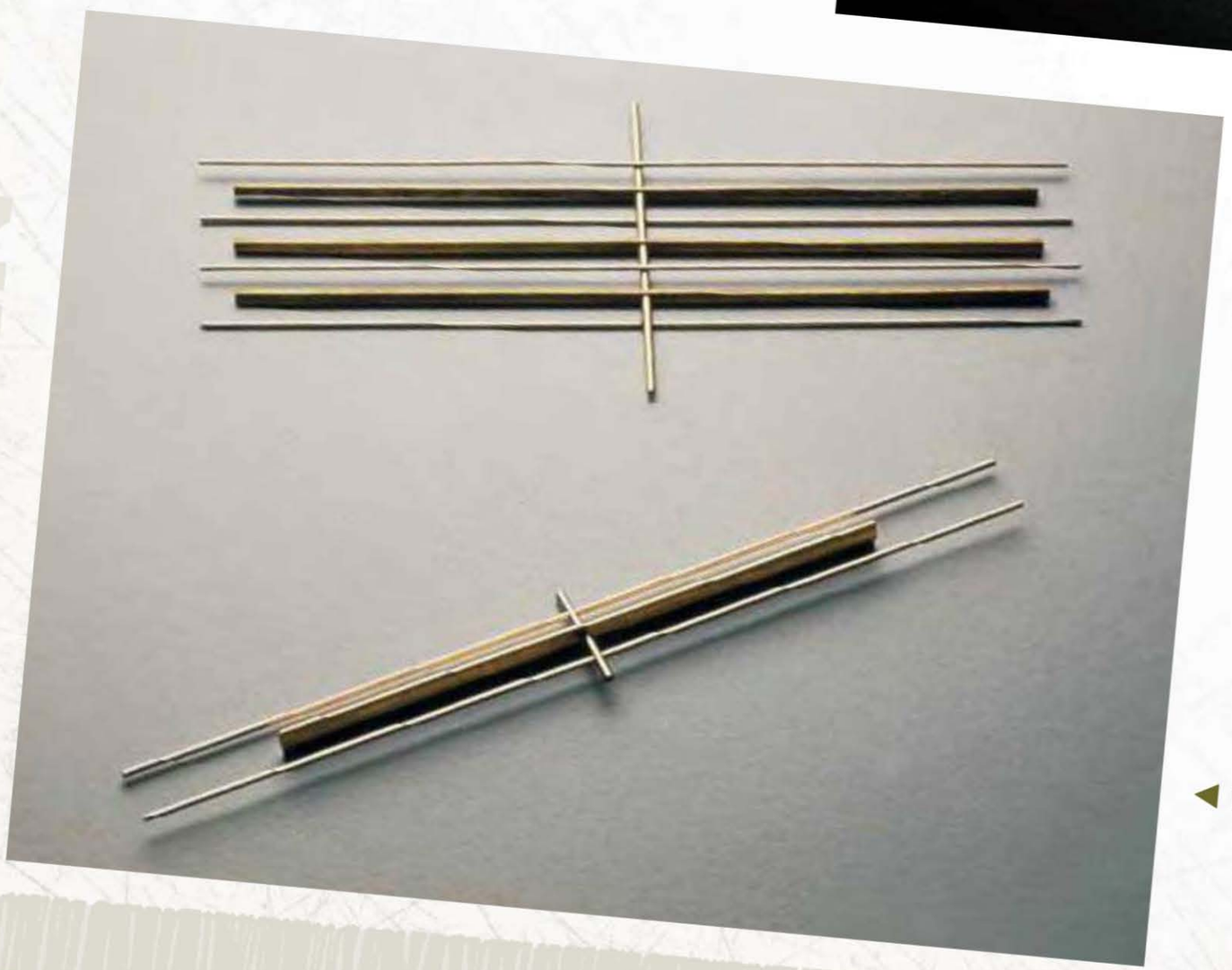
Photo by Franco Storti



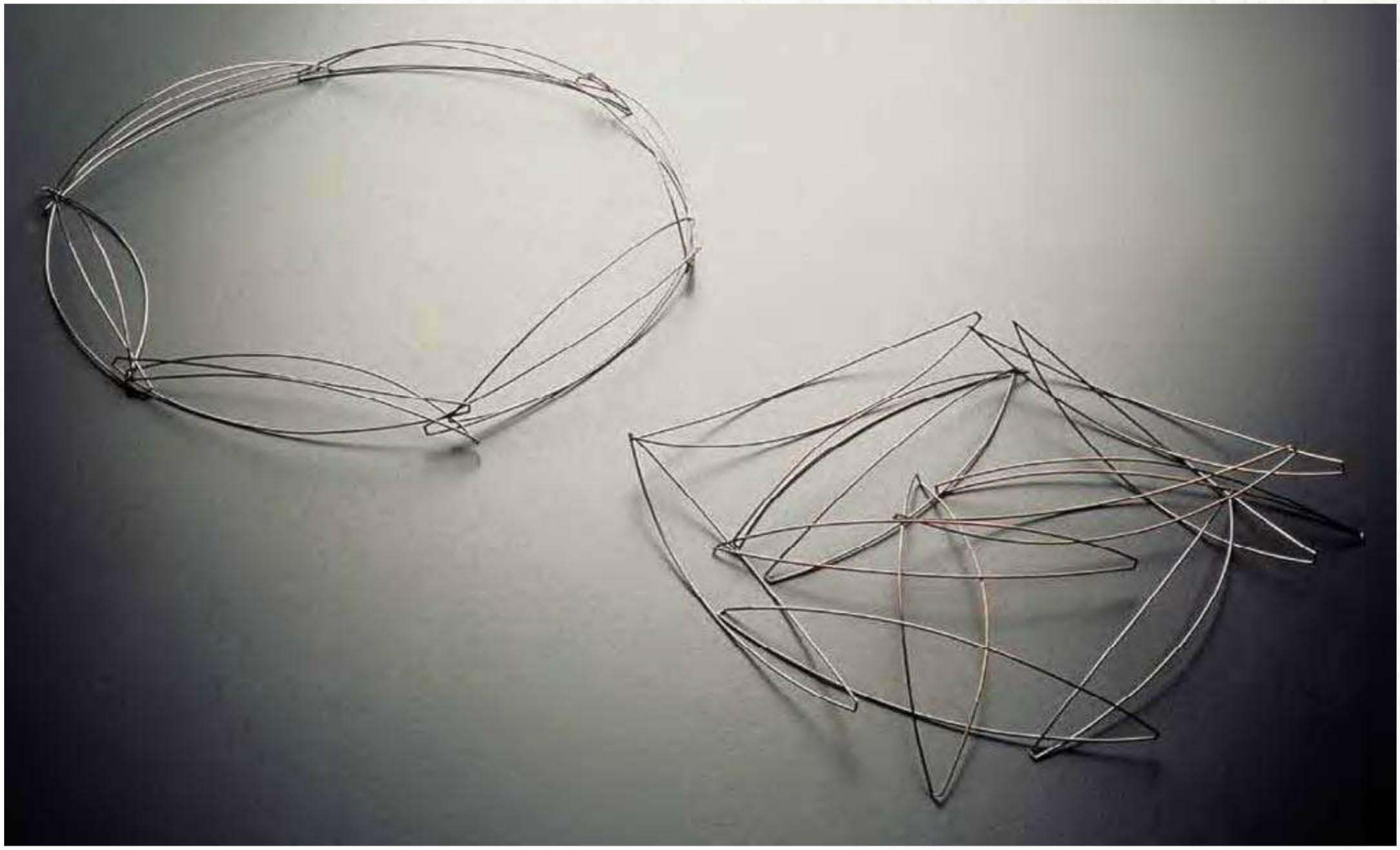
Necklace | *1989* ▶
19 cm in diameter
18-karat yellow gold; folded, welded
Photo by Lorenzo Trento



"Double elements and the crisscrossing of traces of gold thread offer points of incidence and reverberation where light creates extraordinary effects."

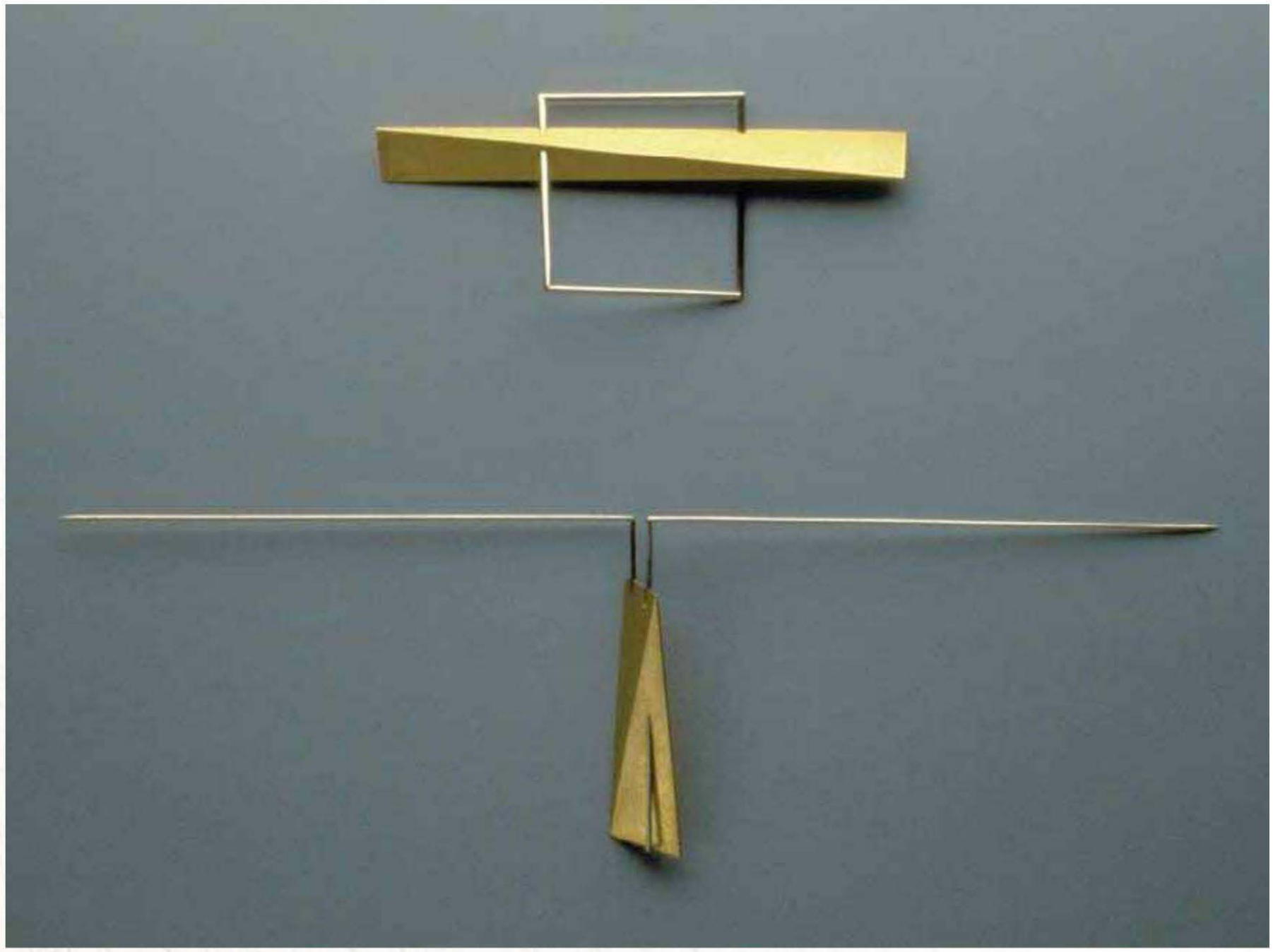


◀ **Brooches** | *1986*
Each, 15 x 15 cm
18-karat yellow gold, 18-karat white gold; welded
Photo by Lorenzo Trento



▲ **Necklace** | 1988

22 cm in diameter
18-karat white gold; welded
Photo by Lorenzo Trento



▲ **Ring and Brooch** | 1985–1986

Ring, 8 x 3 cm; brooch, 17 x 5 cm
18-karat yellow gold, 18-karat white gold;
folded, welded

Photo by Lorenzo Trento



Brooch | 1982 ▶

12 cm
18-karat yellow gold,
18-karat white gold; welded
Photo by Lorenzo Trento



"Gold is precious for me not so much for its pecuniary value but for its characteristics of workability—malleability and ductility. Working with gold requires the utmost attention."

◀ **Necklace** | 1983

15 x 15 cm
18-karat yellow gold, 18-karat white gold; welded
Photo by Lorenzo Trento



BLOOMARD

Adrean Bloomard

WHILE SPENDING COUNTLESS HOURS EXPERIMENTING on each piece of jewelry he creates, the thoughts of Italian artist Adrean Bloomard often turn to how society now views time as an especially precious commodity. Time, or the lack of it, impacts the quality of modern-day work. Equally, the idea of time and its passing informs our understanding of our collective past, and archaeological discoveries of objects from that past—representing what Bloomard calls our shared "cultural DNA"—have great impact on his work. Inspired by archaeological sites and the historical jewelry objects they reveal, Bloomard manipulates gold so that it appears worn by time, conveying an aura of something thousands of years old. He laminates and hammers high-karat gold into thin layers, which sometimes split open to reveal crushed gemstone fragments.

Bloomard researches how jewelry is perceived in relation to its era—how an object or jewelry style is considered from a physical point of view, in terms of sensuality and wearability, in relation to a particular society and its cultural norms for the individual. Jewelry styles develop in varied ways in different societies and times. Bloomard's work echoes these historical styles and explores their potential for evoking sensations, memories, and emotions. As a result, his jewelry has a strong emotional impact, even as he omits any direct reference to explicit decorative motifs. Without replicating pieces from antiquity, Bloomard is able to access our cultural heritage to create pieces that are unmistakably defined as outstanding jewelry of our time.



Oplontis | 2006 ▶
3 x 3 x 1.5 cm
18-karat yellow gold, rubies; hand fabricated
Photo by Aldo Marcangelo

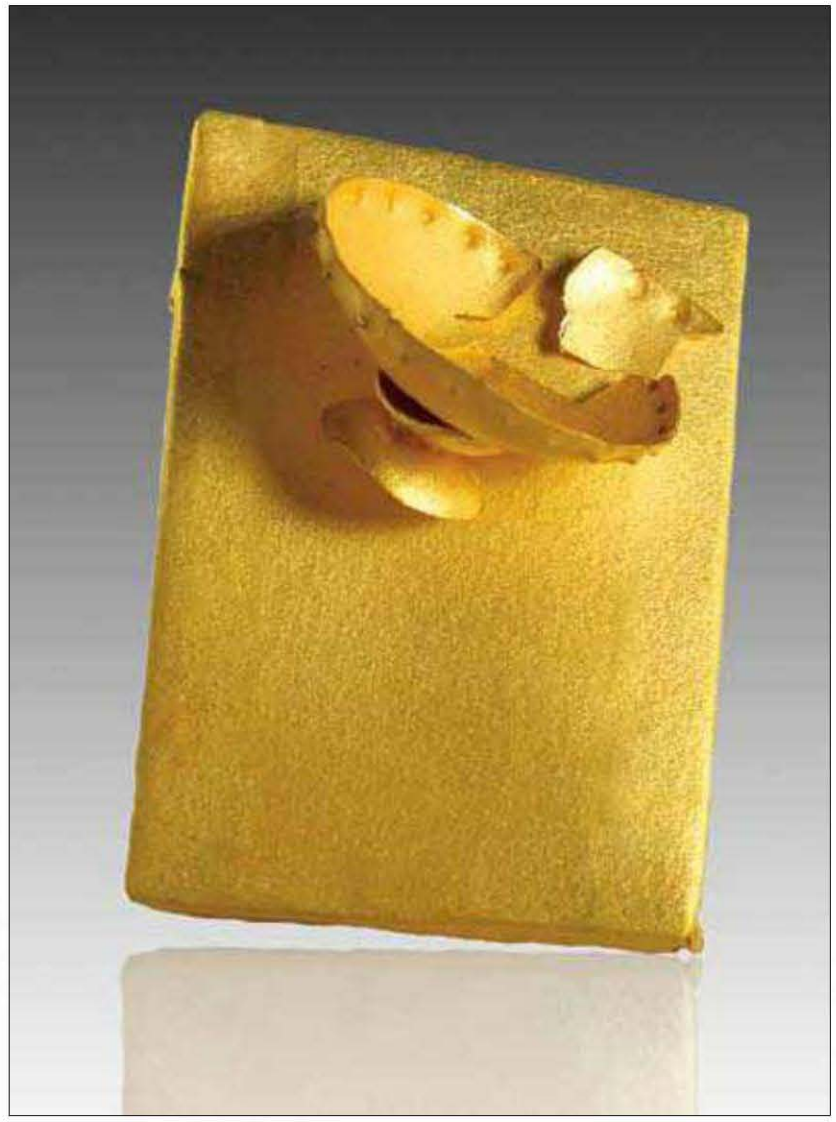


◀ **Oplontis** | 2007

Each pendant, 4.5 cm in diameter
18-karat yellow gold, lapis lazuli;
hand fabricated
Photo by Filippo Vinardi

"I believe that jewelry must have a relation to the body and speak a language that the body understands. There must be communication between the two. Jewelry also is a means of communication between the maker and the viewer and between the wearer and the surrounding world."





▲ **Amphora** | 2007
6 x 4 x 0.5 cm
18-karat yellow gold;
hand fabricated
Photo by Aldo Marcangelo

◀ **Amphora** | 2007
8 x 4.5 x 0.5 cm
18-karat yellow gold;
hand fabricated
Photo by Aldo Marcangelo



▲ **Untitled** | 2007

3 x 6.5 x 1 cm
18-karat yellow gold, glass;
hand fabricated

Photo by Aldo Marcangelo



◀ **Amphora** | 2007

3 x 3.5 x 1 cm
18-karat yellow gold, lapis lazuli;
hand fabricated

Photo by Aldo Marcangelo

"I enjoy using traditional techniques to make jewelry that has a totally contemporary feel. I like the contrast that comes through when you observe the piece. I'm fascinated by the goldsmithing expertise of primitive populations, especially considering the rudimental instruments available to them."

Amphora | 2007 ▶

4.5 x 2.5 x 2.5 cm
18-karat yellow gold, crushed lava;
hand fabricated

Photo by Aldo Marcangelo





▲ **Oplontis** | 2006

7.5 cm in diameter
18-karat yellow gold;
hand fabricated

Photo by Aldo Marcangelo

Oplontis | 2006 ▶

Pendant, 16 cm long
18-karat yellow gold;
hand fabricated

Photo by Filippo Vinardi

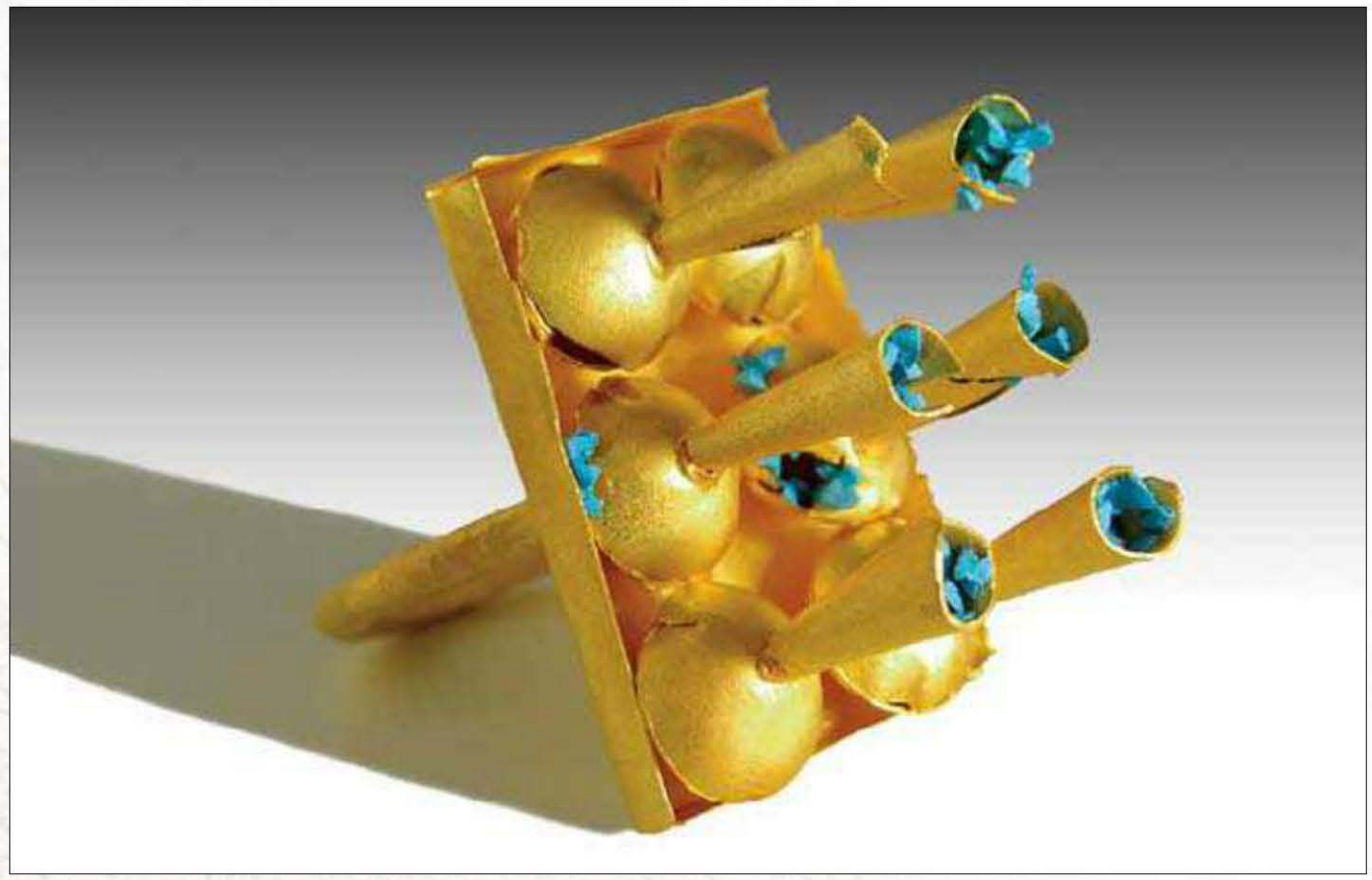




"Gold use is still widespread in Italian jewelry making. I consider it part of my cultural heritage; I like the idea of being able to continue using a material that's been employed for thousands of years while finding new ways of interpreting it."

▲ **Amphora** | 2007

4 x 2.5 x 2.5 cm
18-karat yellow gold, turquoise; hand fabricated
Photo by Aldo Marcangelo



Amphora | 2007 ▶

5 x 4 x 2 cm
18-karat yellow gold, turquoise; hand fabricated
Photo by Aldo Marcangelo



◀ **Oplontis** | 2006

Pendant, 6 x 4 x 1.5 cm
18-karat yellow gold,
turquoise; hand fabricated

Photo by Filippo Vinardi



CHAVENT

Claude Chavent

ILLUSION USED NOT TO DECEIVE but to cause perceptual doubt is found in the astonishing jewelry of Claude Chavent. Born in France in 1947, Chavent came to the art of studio jewelry with a scientific background in chemistry. His work is a triumph of *trompe l'oeil* technique; he brings seeming volume and movement to forms while leaving them flat and light. He plays with optical illusions, using the contrasts of metal colors to develop virtual perspective in his dazzling, sometimes startling, jewelry. Other contrasts—such as yellow and black colors, precious and base metals, and refined and rough textures—are impeccably crafted from gold and oxidized iron in his designs. He uses gold, platinum, iron, and silver, because each of these metals offers specific properties unavailable in the others.

Chavent has a passion for architecture, which addresses and parallels his interest in form. He creates his magnificent designs in a studio in Puéchabon, a small village outside of Montpellier in the south of France. Chavent's jewelry is in the permanent collection of the Musée des Arts Décoratifs in Paris.



Light Cube | 2002 ▶
7.8 x 3.5 x 0.1 cm
18-karat yellow gold, iron; sawed, brazed
Photo by Frédéric Jaulmes



◀ **Autour du Cube** | 1999

5.3 x 4.6 x 0.1 cm
18-karat gold, platinum; trompe l'oeil
Photo by Frédéric Jaulmes

Cube | 1999 ▶

5.3 x 4.6 x 0.1 cm
18-karat gold, platinum; trompe l'oeil
Photo by Frédéric Jaulmes

"I always look for great simplicity, purity, and essence of form, without useless décor."

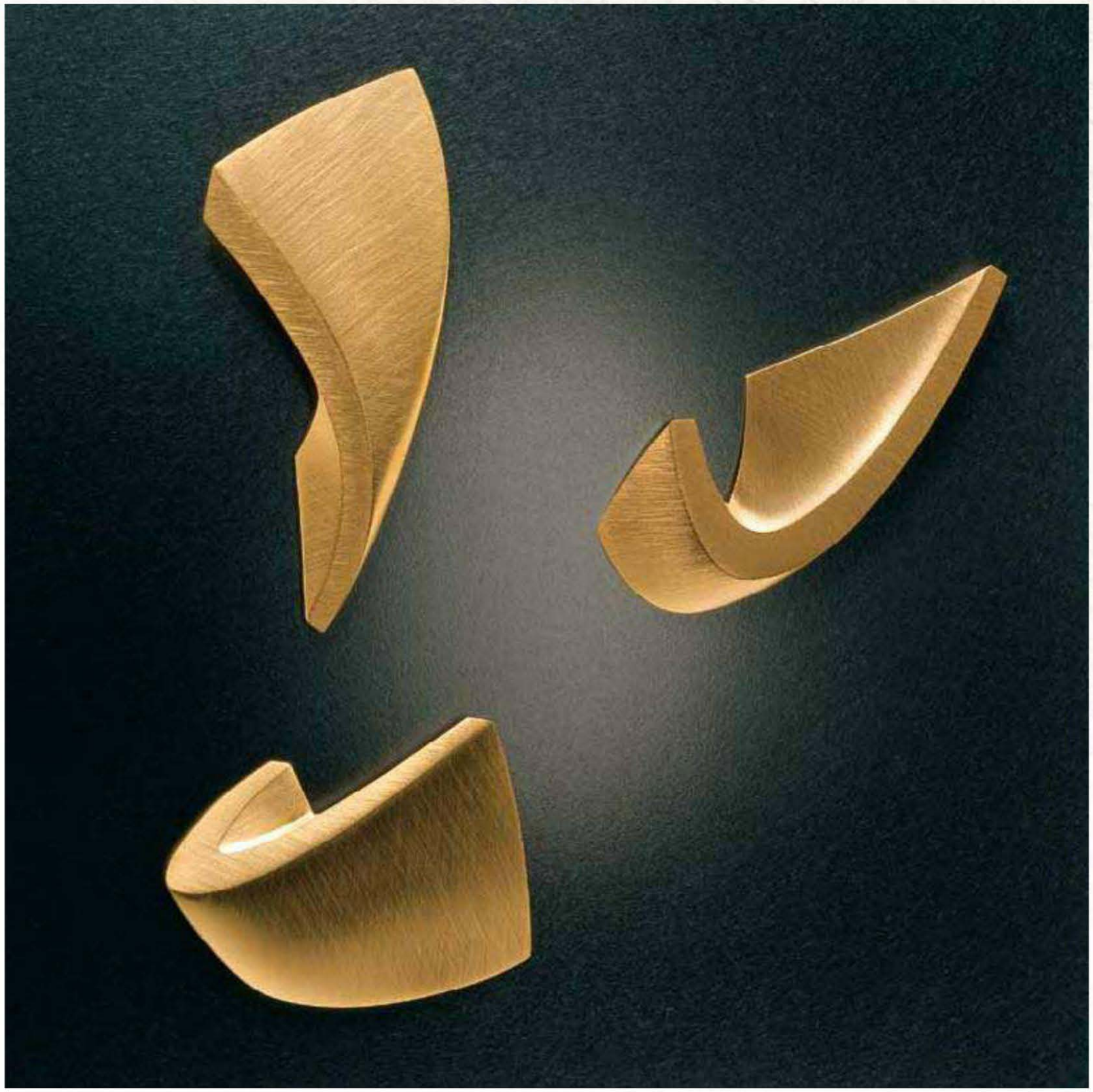


▲ **Pavé** | 2001

2.5 x 2.7 x 1.7 cm
18-karat yellow gold; cast
Photo by Frédéric Jaulmes

Delta | 2001 ▶

2.6 x 2.9 x 1.7 cm
18-karat yellow gold; cast
Photo by Frédéric Jaulmes



▲ **Voiles** | 1993

Each, 6 x 3.5 x 0.5 cm
18-karat yellow gold;
trompe l'oeil, stamped, hammered

Photo by Frédéric Jaulmes

Gondole | 2007 ▶

5.3 x 6 x 0.1 cm
18-karat yellow gold, platinum;
trompe l'oeil

Photo by artist

◀ **Tapis** | 1993

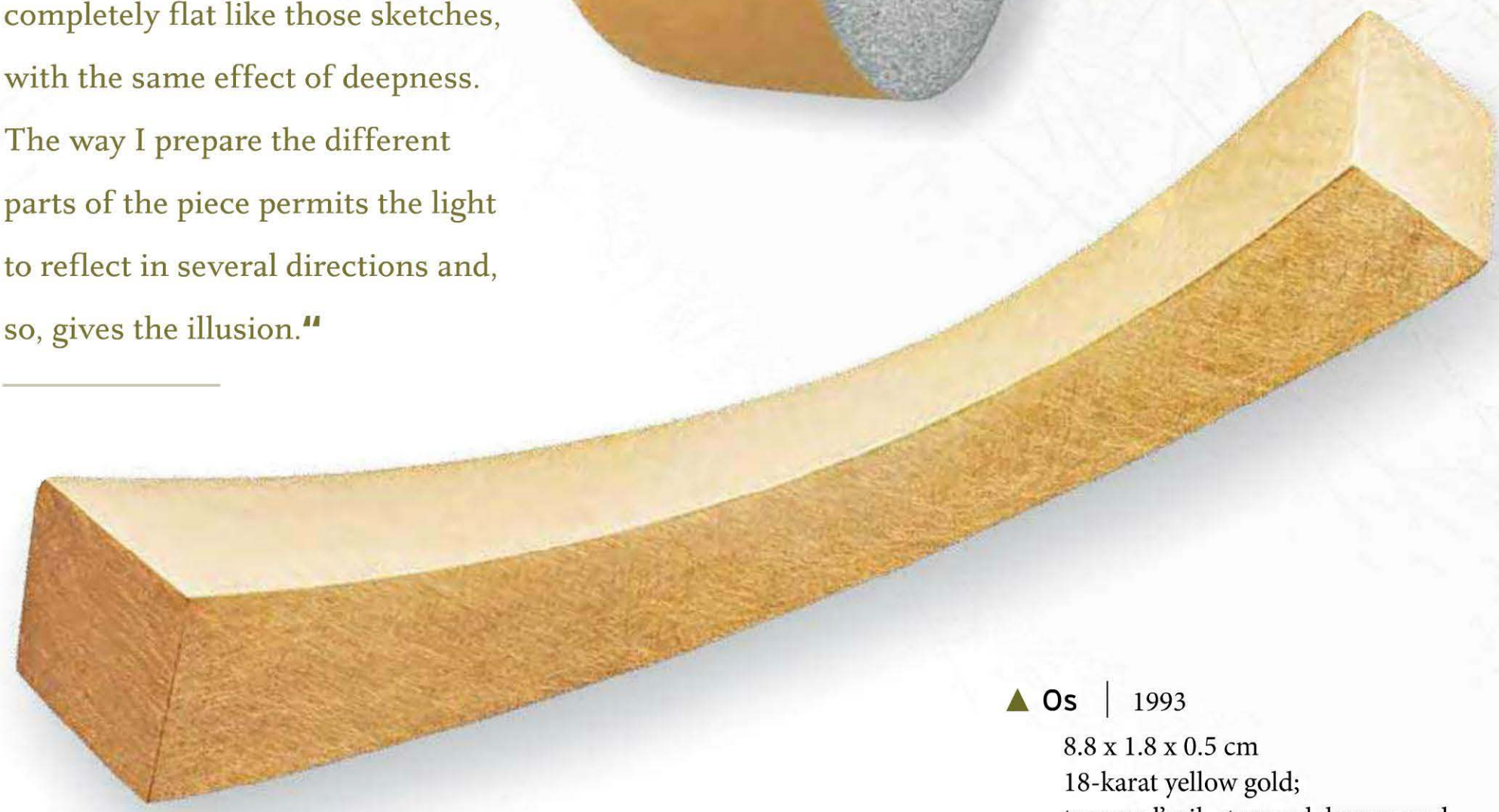
5 x 4 x 0.5 cm
18-karat yellow gold;
trompe l'oeil, stamped, hammered

Photo by Frédéric Jaulmes

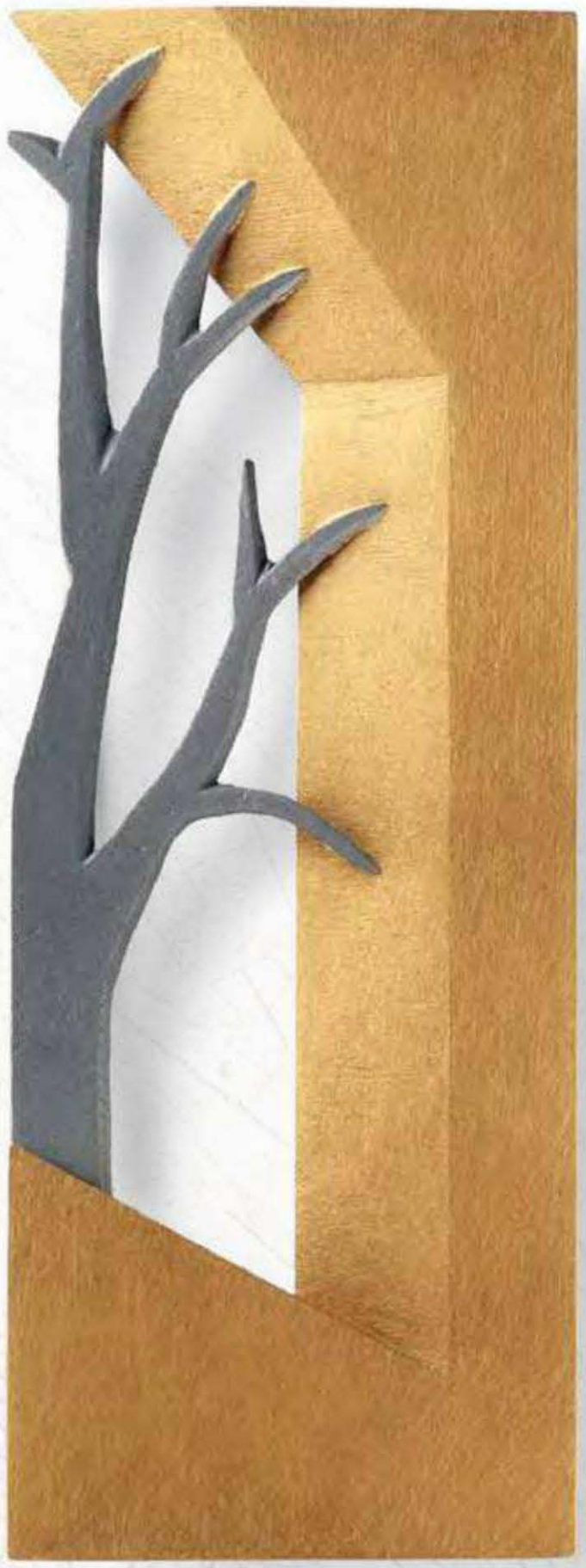
"One day, I was drawing. My sketches were shaded, and I thought that it would be very interesting to make pieces completely flat like those sketches, with the same effect of deepness. The way I prepare the different parts of the piece permits the light to reflect in several directions and, so, gives the illusion."



◀ **Copeau** | 2006
5.5 x 4 x 0.1 cm
18-karat yellow gold, platinum;
trompe l'oeil
Photo by artist



▲ **Os** | 1993
8.8 x 1.8 x 0.5 cm
18-karat yellow gold;
trompe l'oeil, stamped, hammered
Photo by Frédéric Jaulmes



◀ **Fenêtre á l'Arbre** | 2000

9 x 3.4 x 0.5 cm
18-karat yellow gold,
iron; forged, trompe l'oeil,
hammered

Photo by Frédéric Jaulmes

"It's not rare for someone to ask to touch a piece to clear up perceptual doubts. For me, that is the best feedback. The goal is reached!"

Light Dragon | 2002 ▶

11 x 3.5 x 0.1 cm
18-karat yellow gold; hand sawed

Photo by artist





▲ **Fragments** | 1992

10.3 x 0.4 cm
18-karat yellow gold, iron; sawed, trompe l'oeil, stamped, hammered, brazed
Photo by artist



CORVAJA

Giovanni Corvaja

COMBINING METALS OF DIFFERENT COLORS TO CREATE MOVEMENT, transparency, and a play of light, the jewelry of Giovanni Corvaja is often complex and always mesmerizing. Born in Padua, Italy, in 1971, Corvaja began learning metalsmithing at 13. He later studied with master goldsmith Francesco Pavan at the Istituto d'Arte Pietro Selvatico in Padua; then, he obtained a Master of Arts degree from the Royal College of Art in London.

Corvaja first combined titanium and gold in his work in 1988. He then developed a technique of knitting three-dimensionally with gold wire. Corvaja's work amazes collectors with its profound intricacy and the beauty of his masterful craftsmanship. By viewing his work with a strong magnifier, you can discover exquisite patterns and structures. Corvaja demonstrates expert command of every aspect of goldsmithing, and his greatest renown is for a distinctive mastery of working with ultra fine gold wire, colored alloys, and granulation. Corvaja's work is held in the public collections of the Victoria and Albert Museum in London, the Musée des Arts Décoratifs in Paris, and the Museum für Kunst und Gewerbe in Hamburg.



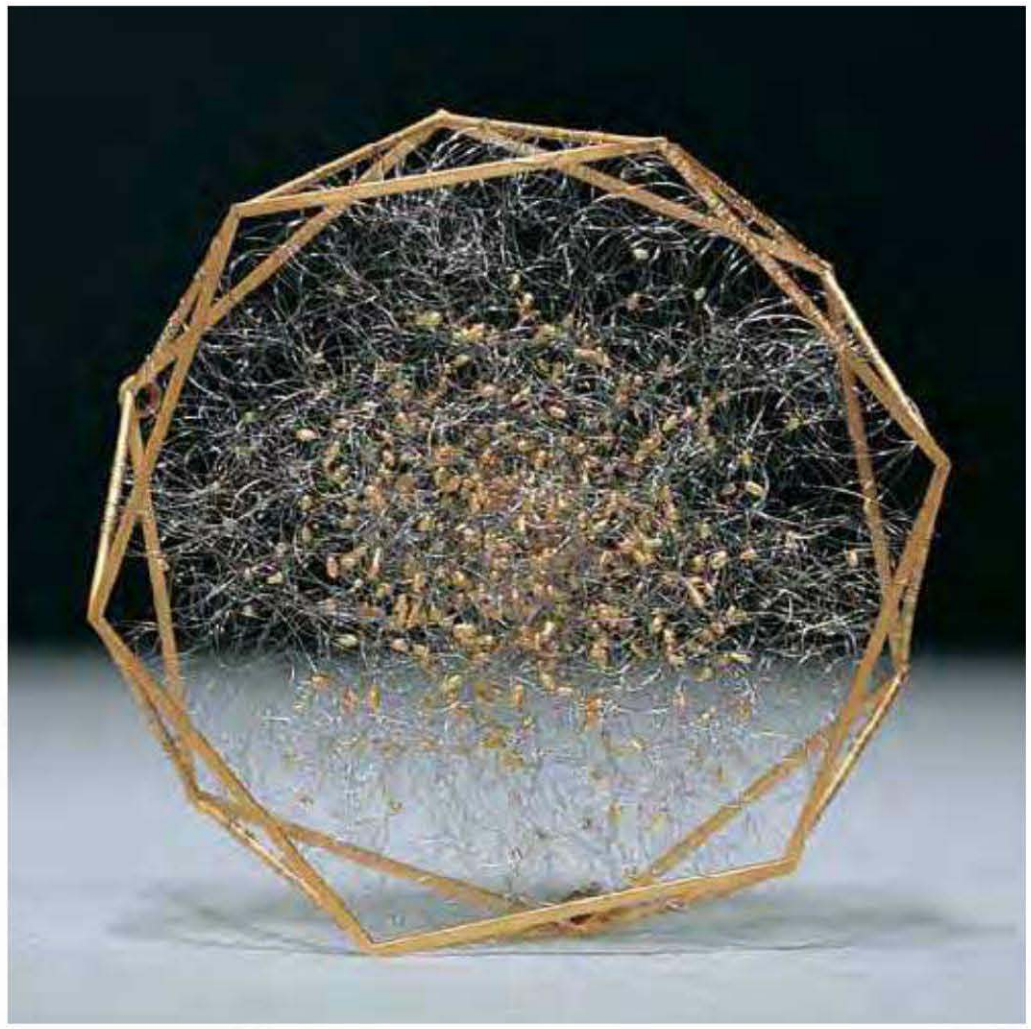
◀ **Brooch** | 2001
5.6 x 5.6 x 2.5 cm
18-karat gold, 22-karat gold; constructed, curled
Photo by artist



▲ **Earrings and Brooch** | 2001

Largest, 4.5 x 4.5 x 16 cm
18-karat gold, niello; forged, soldered
Photo by artist

"Sometimes my pieces are made with thousands of minuscule parts, loosely connected to a frame or a sheet. From a distance, the effect is that of an intricate surface texture. With a closer look, you see a world of many similar shapes repeated and intersecting."



▲ **Brooch** | 2000

6 x 6 x 1.5 cm
18-karat gold, 24-karat gold granules, platinum wires; constructed, granulation
Photo by artist

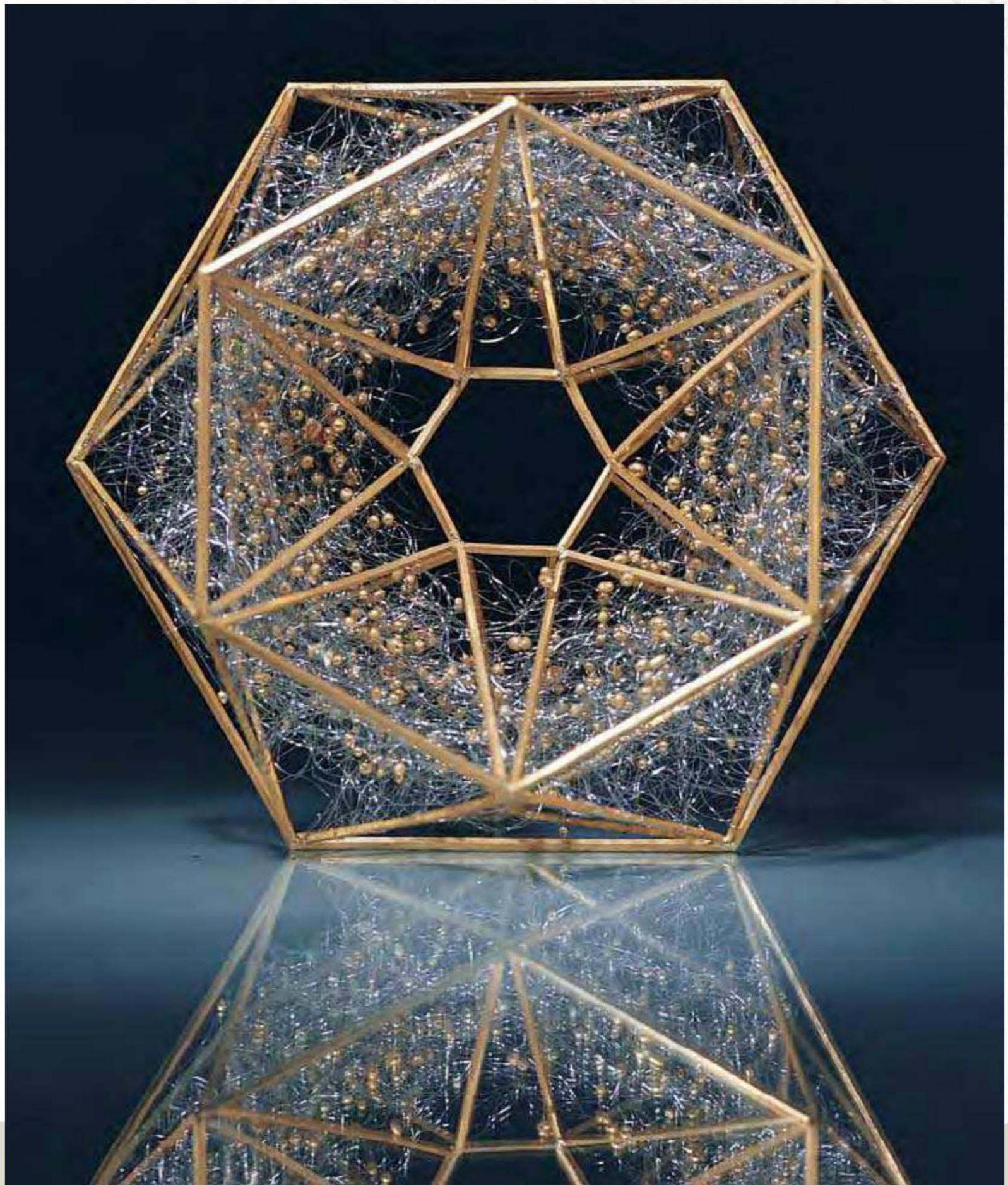


◀ **Brooch** | 1998

7 x 7 x 1.2 cm
18-karat gold, 22-karat gold, palladium; constructed
Photo by artist

▼ **Brooch** | 2000

6 x 6 x 3 cm
18-karat gold, 24-karat gold granules,
platinum wires; constructed, granulation
Photo by artist



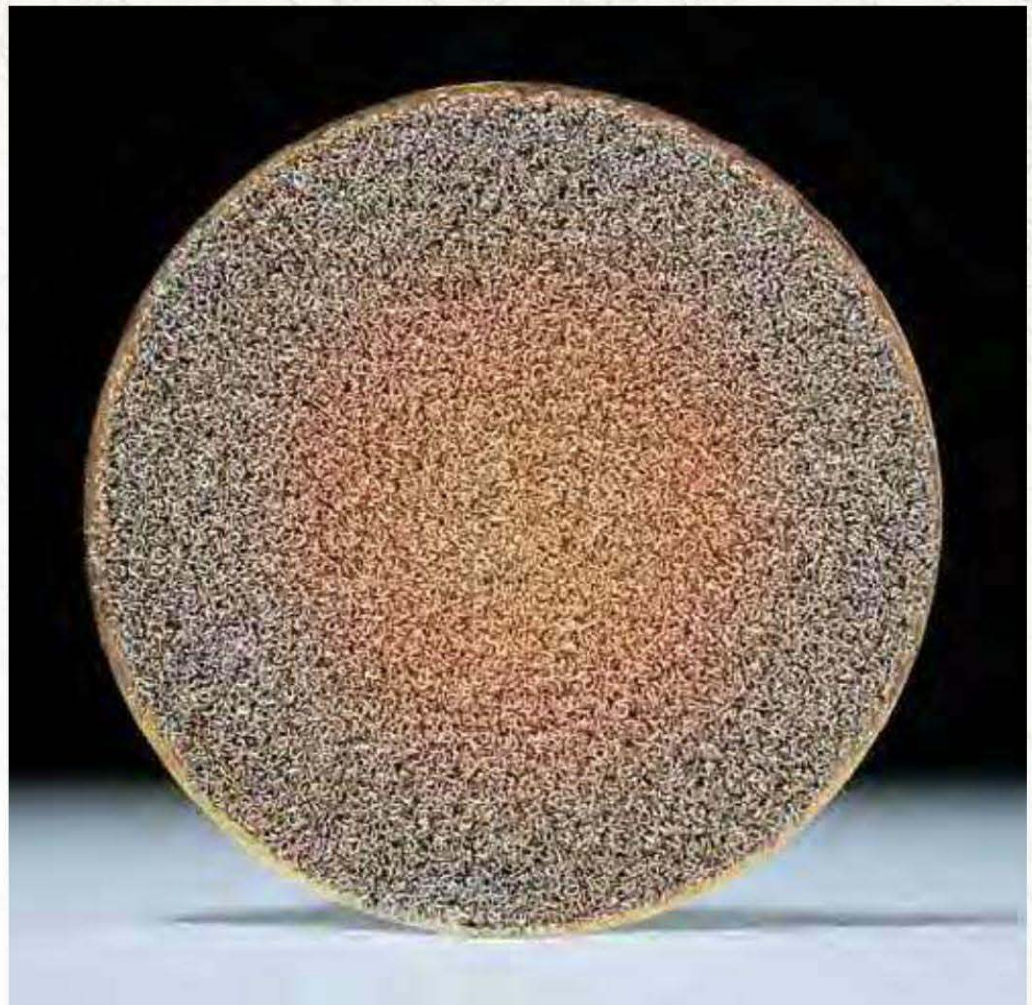
"When I work, I'm not focused on finishing a piece. I'm just focused on working. By thinking in this way, it's easier to pay greater attention to each detail of the job and the process. One day, maybe after a few months of work, the piece does not require any more actions. By that time, my mind is already on something else. The work is like a path, and my jewelry pieces are the footprints left behind."



Pin | 2001 ▶
12 x 4 x 4 cm
18-karat gold, alloys; shaded, granulation
Photo by artist

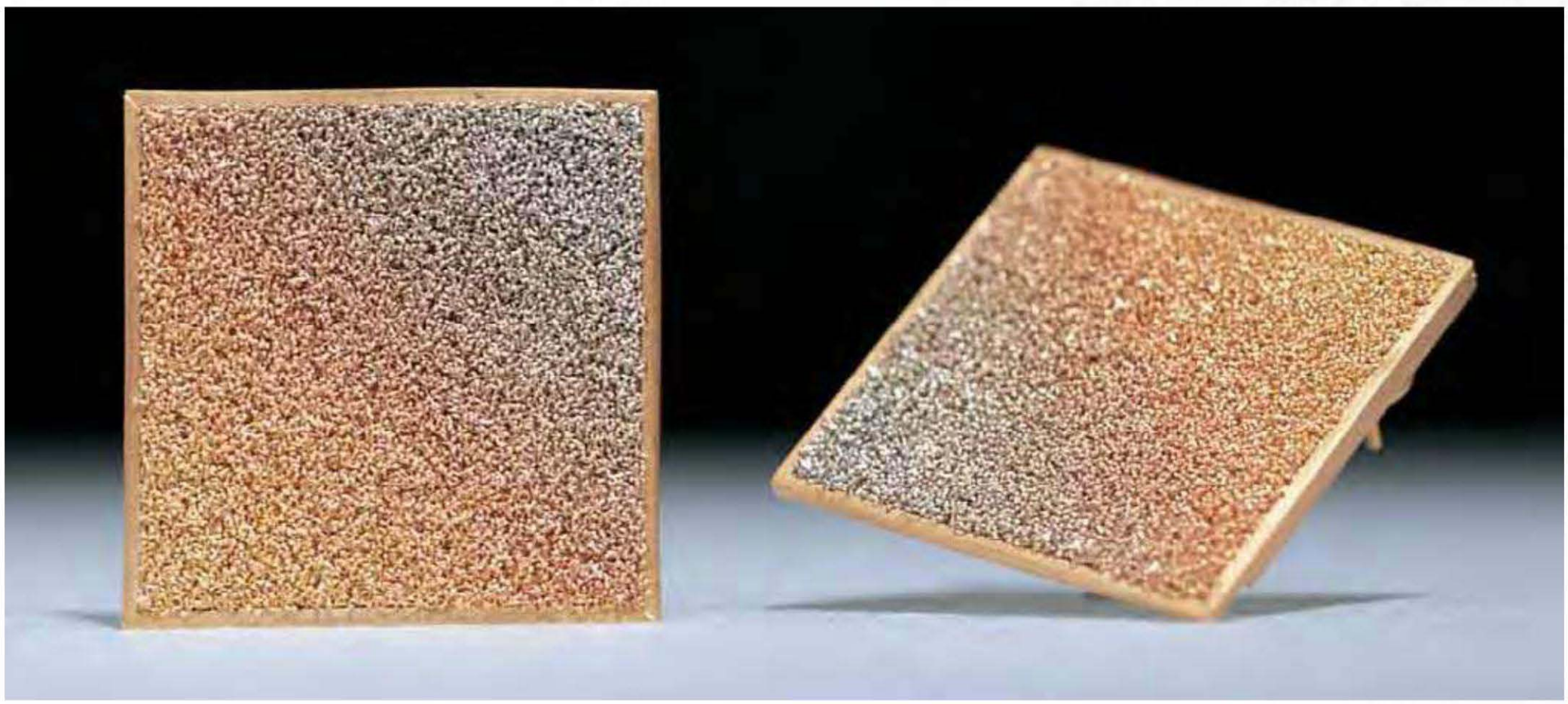
Brooch | 2001 ▶

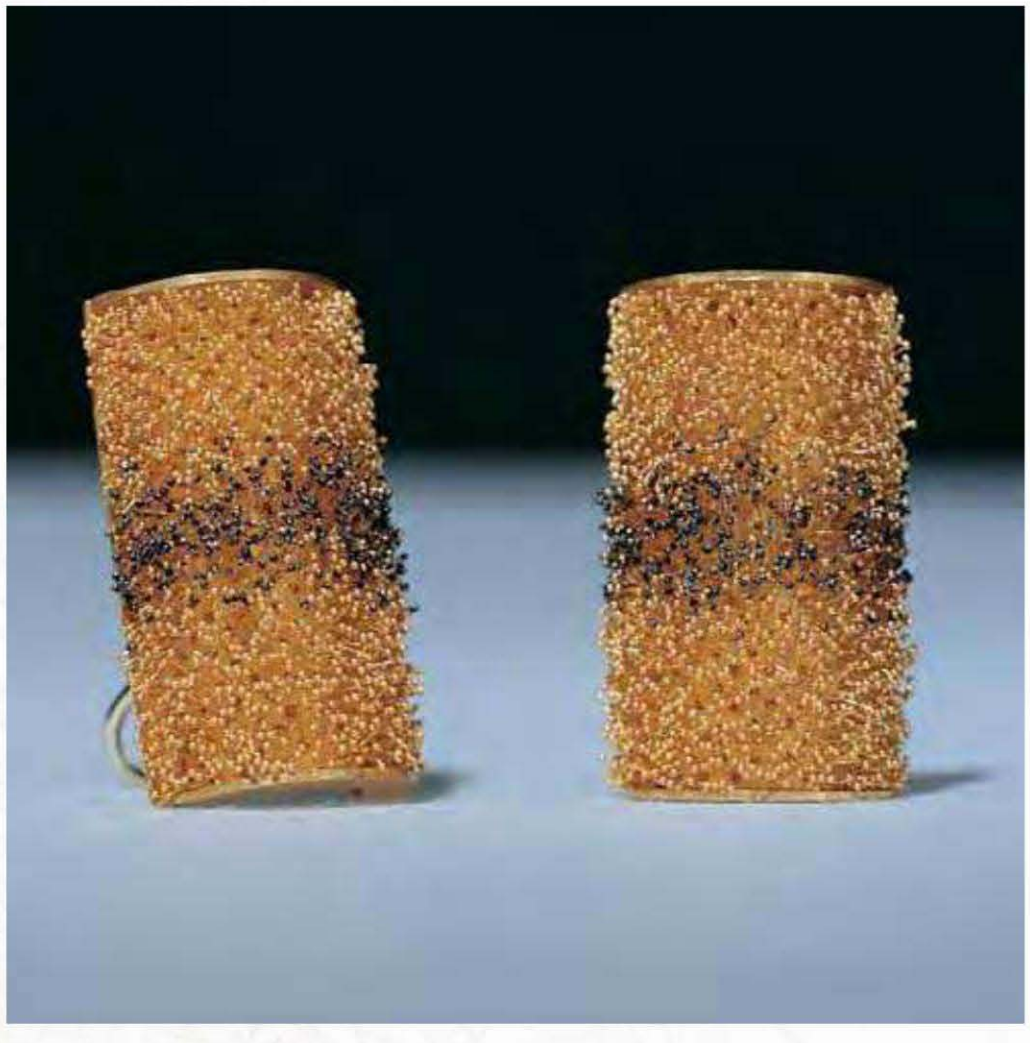
5.8 x 5.8 x 0.5 cm
18-karat gold, alloys;
shaded, granulation, curled
Photo by artist



▼ **Earrings** | 2001

Each, 3 x 3 x 0.5 cm
18-karat gold, alloys;
shaded, granulation
Photo by artist





▲ **Earrings** | 1997

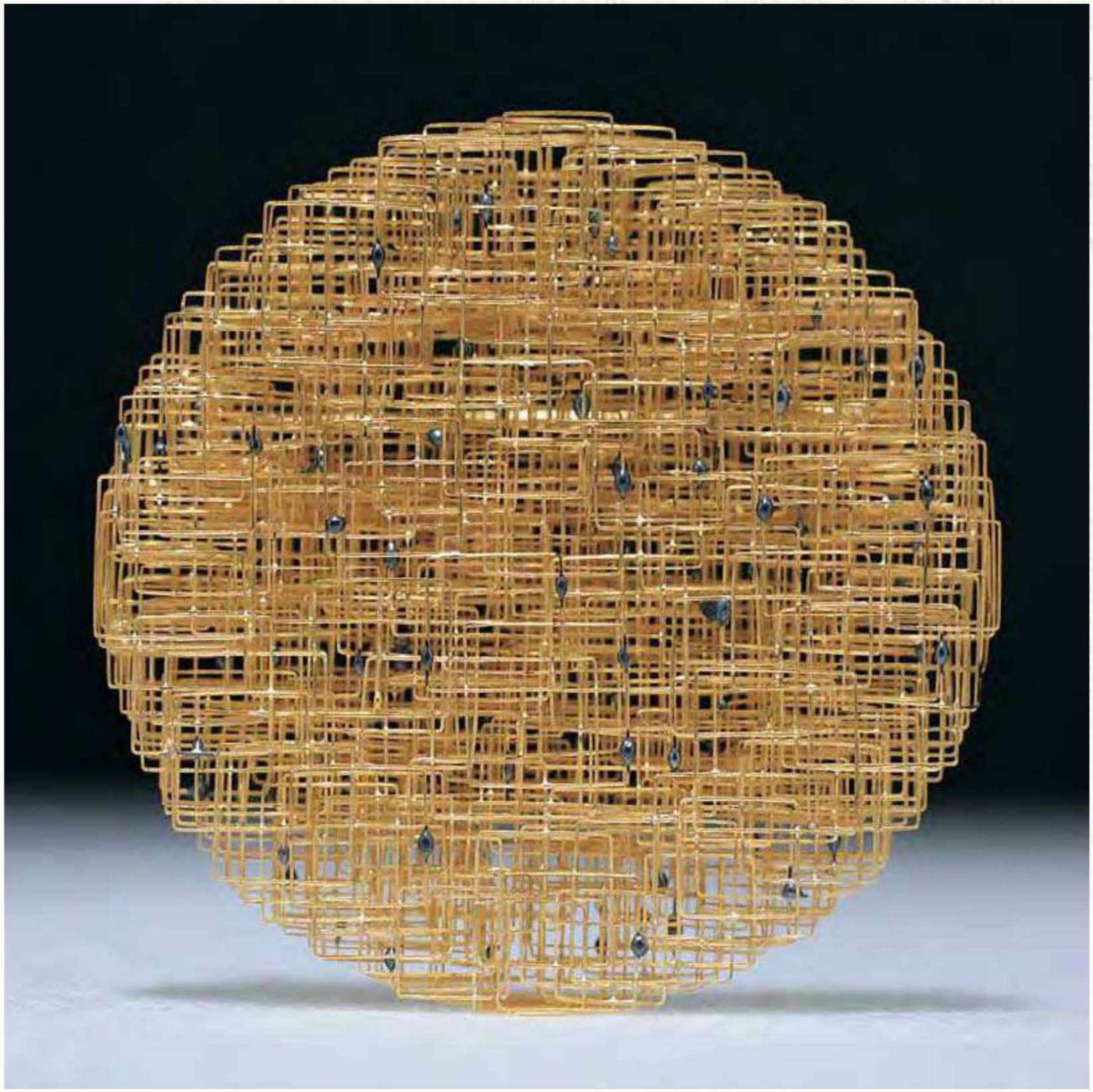
3 x 1.5 x 1 cm
22-karat gold, niello;
granulation, constructed
Photo by artist

"The universe has taken billions of years to transform the elementary matter of which it was made—hydrogen—into complex matter such as gold. This process required enormous amounts of energy and pressure. When I hold a piece of gold in my hand, I can feel that energy—a moment of creation, a miracle of nature. In front of such beauty and perfection, I can only be humble."



Ring | 2007 ▶

2 x 2 x 1.4 cm
18-karat gold, 20-karat gold,
enamel; granulation
Photo by artist



▲ **Brooch** | 2000

6.8 x 6.8 x 1.2 cm
18-karat gold, niello; forged, soldered
Photo by artist



LAMB

Andrew Lamb

A SERIOUS ARTIST WHO TAKES A PLAYFUL APPROACH TO HIS WORK, Andrew Lamb has made his name as an experimenter. By testing the limits of precious metals and exploring optical effects in his jewelry, he has produced unique multidimensional pieces reminiscent of the work of M.C. Escher and Bridget Riley—two of his inspirations. Lamb's "Changing Colour" series—a group of mesmerizing pieces that appear to ripple and shift under the viewer's gaze—is an inspired example of his innovative approach.

Lamb, who lives in London, feels it is important for jewelry makers to develop strong technical skills and a personal style. He generates new ideas while at the workbench. When the time comes to develop those ideas, he uses paper to construct prototypes, then finishes each piece in precious metal. Wire is his obsession. Working with gold in this form allows for endless variations, and Lamb often spends hours layering and soldering fine lengths of gold and silver wire to produce delicate, refined three-dimensional hollow forms.

Lamb, who studied at the Royal College of Art in London, exhibits his award-winning work internationally.



◀ **Changing Colour Series: Brooch** | 2004

6.5 x 8.5 x 1 cm
18-karat yellow gold, silver; hand fabricated

Photos by Keith Leighton





▲ **Optical Necklace** | 2001

17 cm in diameter
18-karat yellow gold; hand fabricated

Photo by Keith Leighton



◀ **Pear Pendants** | 2002

Each, 4 x 3.5 x 1.5 cm
18-karat white gold, 18-karat yellow gold; hand fabricated
Photo by Keith Leighton



◀ **Perspective Brooch** | 2002

4 x 4 x 1 cm
18-karat white gold, 18-karat yellow gold; hand fabricated
Photo by Keith Leighton

"I combine different alloys to create pieces of jewelry whose color and volume play tricks with the viewer's perception."



▲ **Aquiline Brooch** | 2001

2.5 x 3.5 cm
18-karat white gold, 18-karat yellow gold; hand fabricated
Photo by Keith Leighton



◀ **Ruby Pendant** | 2005

2.6 x 1 x 1 cm
18-karat yellow gold, ruby;
hand fabricated

Photo by Keith Leighton

Changing Colour Series:
Diamond Ring and Alexandrite Ring | 2005 ▶

Each, 0.7 x 2.5 cm
18-karat yellow gold, silver; hand fabricated

Photo by Keith Leighton



"I enjoy playing with the subtleties of optical illusion in order to give my jewelry a life of its own."



▲ **Changing Colour Series: Bracelet** | 2004

3 x 9 x 7 cm
18-karat yellow gold, silver; hand fabricated
Photo by Keith Leighton

"I try to create depth and movement in two dimensions within my jewelry. I want to invite viewers in to take a closer look, to engage them, and then to bring a moment of surprise."



▲ **Feather Necklace** | 2006

16 cm in diameter
18-karat yellow gold, silver; oxidized, hand fabricated

Photo by Andra Nelki



◀ **Feather Brooch** | 2006

3.8 x 3.5 cm
18-karat yellow gold, silver;
oxidized, hand fabricated
Photo by Andra Nelki

Feather Brooch | 2006 ▶

8 x 3.5 cm
18-karat yellow gold, silver;
oxidized, hand fabricated
Photo by Andra Nelki



GOOD

Michael Good

EXPANDING THE CLASSIC DEFINITION OF JEWELRY to include non-definitive, three-dimensional sculptural forms, Maine-based artist Michael Good has revolutionized contemporary ornamentation. A self-taught jeweler and sculptor, he uses a metalsmithing technique known as anticlastic raising, creating work that has transformed the way jewelry is perceived. Anticlastic raising is a process in which metal is shaped with hammers and stakes so that it curves in two opposing directions like a saddle. The technique—initially used to produce hollowware and large sculptural shapes—was introduced to the United States by Finnish silversmith Heikki Seppä. Good blended his own discoveries and artistry with Seppä's system of metalsmithing to create a new artistic vocabulary.

Today, Good uses anticlastic raising to develop complex and unusual designs for pieces that are extremely lightweight yet structurally rigid. Through the anticlastic method, he investigates the most direct and economical forms a sheet of gold will assume when put through the process. Good strives for purity of movement in his work, a goal he refers to as "the search to stay simple." Striving to transcend traditional design ideas and consistently choosing new perspectives, Good is a true innovator.



Double Cuff Bracelet | 1990 ▶

3.2 cm long
18-karat gold; anticlastic raising
Photo by Pam Marracini



▲ **Ruffle Cuff and Torque Earrings** | 1981

Cuff, 16.5 x 2.5 cm; earrings, 5.1 cm long
22-karat gold, bronze; anticlastic raising
Photo by Hap Sakwa



◀ **Clef Earrings** | 1989

Each, 7.6 cm long
Bronze, 22-karat gold, patina; anticlastic raising

Photo by Hap Sakwa

"I intuitively follow the rational and logical path of metal. The same intuition leads me to discover the harmony in my designs."



▲ **Ribbon Pin** | 1998

8.9 cm long
22-karat gold, bronze;
anticlastic raising

Photo by Hap Sakwa



◀ **Knot Neckpiece, Figure Eight Earrings, Single Loop Earrings** | 1981–1996

Neckpiece, 15 cm wide; earrings, 3.8 cm long
18-karat gold; anticlastic raising

Photo by Jeff Slack



▲ **Swirl Ring** | 1997

1.9 cm wide
18-karat gold, diamonds;
anticlastic raising

Photo by Pam Marracini

"The best jewelry is open, articulate, and simple. If a form is successful, then its simplicity is evident."

Ribbon Pin | 1998 ▶

10.2 x 5.1 cm
18-karat gold;
anticlastic raising

Photo by Hap Sakwa







▲ **Open Baroque Pendants with Gem Beads** | 1994

1.9 cm in diameter
18-karat gold, turquoise, pearls, lapis lazuli, onyx, rhodochrosite, chrysoprase; anticlastic raising

Photo by Hap Sakwa

◀ **Aspen with Pearl Pin** | 1998

8.9 cm long
18-karat gold, freshwater pearl; anticlastic raising

Photo by Hap Sakwa

"I try to make forms that express a harmonious balance between tension and flexibility, complexity and simplicity, strength and economy. Because such characteristics are particularly suitable to jewelry, I adapt these shapes to accentuate the natural lines and movement of the human form."



▲ **Paragenesis Series: Nest II—Collaboration with Marilyn Druin** | 1998

11.4 cm wide
24-karat gold, enamel, silver, 22-karat gold; cloisonné, basse taille, anticlastic raising
Photo by Bob Barrett



▲ **Three Mini Pendants** | 1994–1997

Largest, 3.2 cm
18-karat gold, diamond; anticlastic raising
Photo by Jeff Slack



▲ **Garland Neckpiece and Bracelet** | 2000

Neckpiece, 2.5 cm wide; bracelet, 1.9 cm wide
18-karat gold; anticlastic raising
Photo by World Gold Council



Wendy Ramshaw CBE

ONE OF GREAT BRITAIN'S MOST DECORATED CRAFTSPEOPLE, Wendy Ramshaw has an international reputation as a jeweler of consummate skill and inventiveness. She has created inspired pieces from a wide range of materials for more than four decades. Her work neatly straddles the divide between jewelry and sculpture. Ramshaw insets forms of silver, gold, or platinum with precious gemstones and displays them on intricate stands that are influenced by both mathematics and architecture. At first glance these pieces appear to be freestanding works of art, but once disassembled the ingeniously designed objects are revealed to be groups of wearable rings or earrings.

Ramshaw has always shown an interest in other art forms—her "Picasso's Ladies" collection includes designs for textiles and sculpture, as well as jewelry—and in recent years her creative energies have been directed toward large-scale and site-specific pieces, including gates, screens, and sculptural works in glass and steel. In 2003 she was appointed Commander of the British Empire for Services to Art. Her work is represented in more than 70 public collections worldwide, including the Musée des Arts Décoratifs in Paris, the Victoria and Albert Museum in London, and the Museum of Modern Art in Kyoto.



Picasso's Ladies Collection: Ring for the Dream | 1989 ▶

12 x 6.5 cm
18-karat yellow gold, garnet, sapphire, moonstone, tourmaline, labrodorite, amethyst, frosted acrylic stand; mounted, fabricated, polished, inlaid

Photo by Bob Cramp

Ariel's Wing Brooch with Pendant Parts | 2004 ▶

11 x 6.5 cm
18-karat white gold, 18-karat yellow gold, adventurine, fire opal; fabricated
Photo by Graham Pym





◀ Concentric Earrings | 1994

18 x 13 cm
18-karat yellow gold, amethyst, moonstone, peridot, tourmaline, sapphire, brass stand; mounted, fabricated, turned
Photo by Bob Cramp

"I make objects whose function is to decorate the human body. I want these objects to be formally resolved when not being worn, and so I have at times deliberately devised the means by which my pieces can be enjoyed outside of the context of the human form."



▲ **Set of Three Pillar Rings** | 1972

6 x 3 cm
9-karat yellow gold, enamel, lapis lazuli; mounted, turned, fabricated

Photo by Bob Cramp



◀ **Hieratic Set of Four Pillar Rings** | 1977

4 x 6.5 cm
18-karat yellow gold, enamel; mounted, fabricated, turned, polished

Photos by Mike Hallson



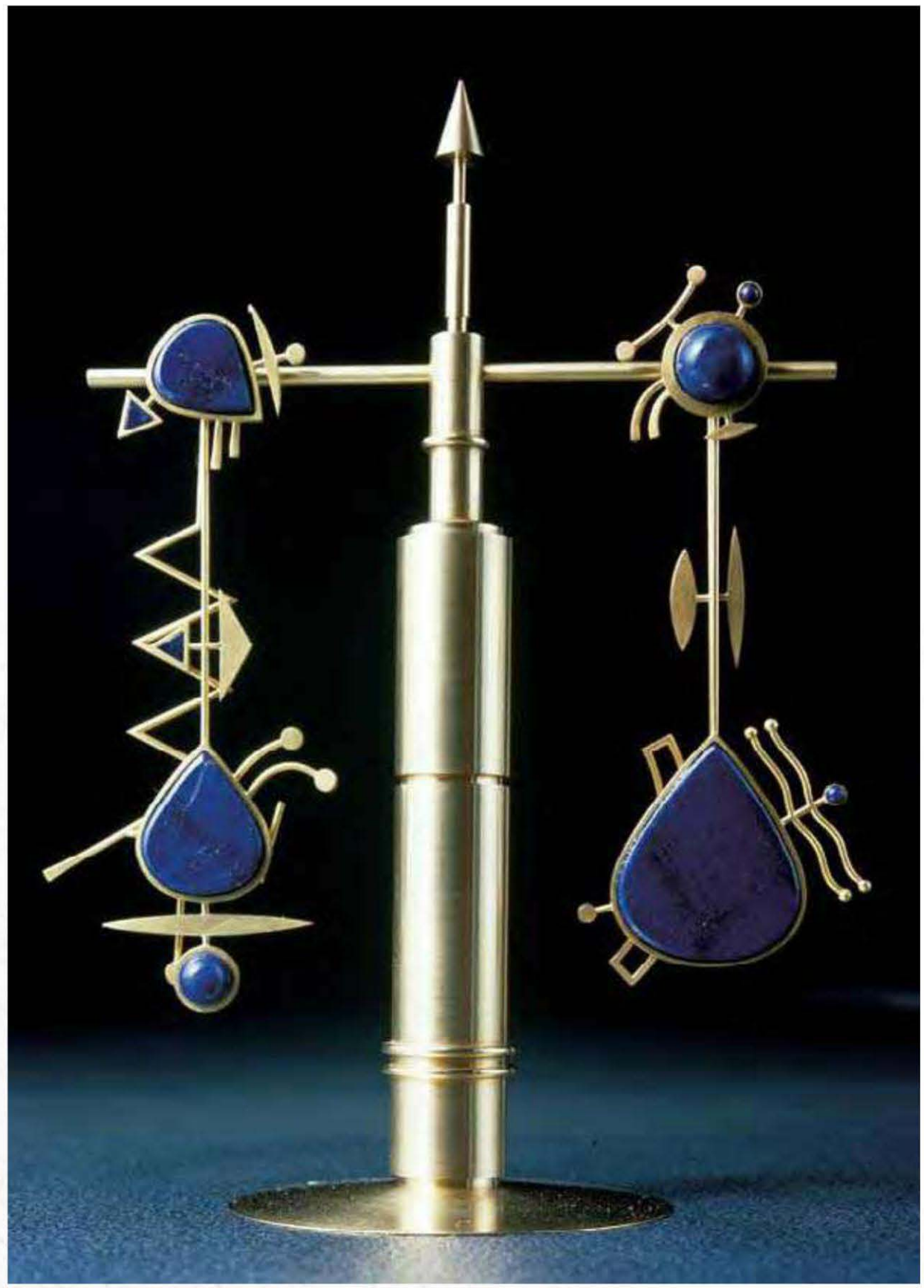


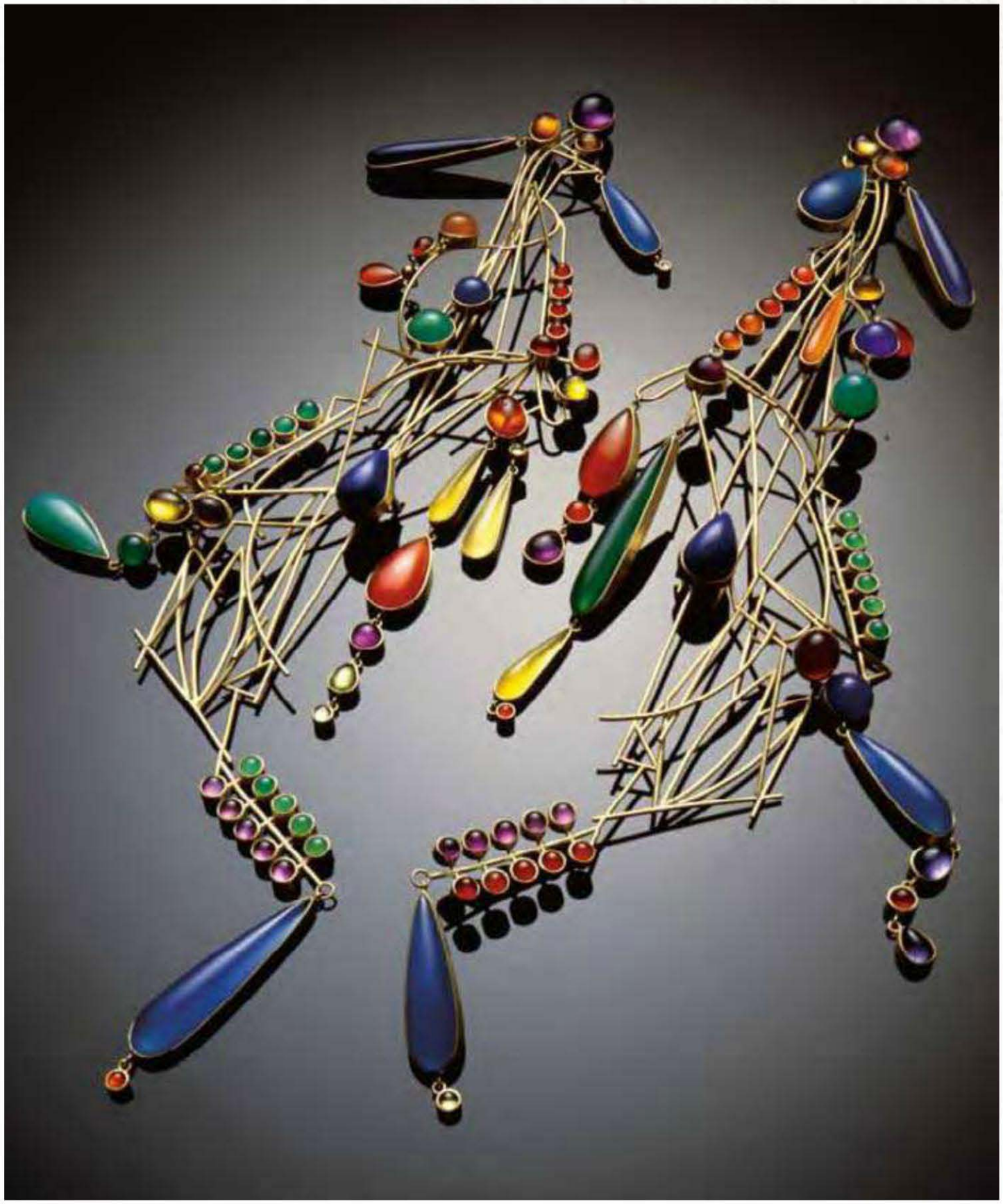
Blue Drop Earrings | 1988 ▶

12 x 17.5 cm

18-karat yellow gold, lapis lazuli, brass stand; mounted, fabricated, turned, matte finished

Photos by Bob Cramp





"Some artists work in response to the beauty of nature. I work with the beauty of manmade structures."

◀ **Brooches of Coloured Tears for the Weeping Woman** | 1998

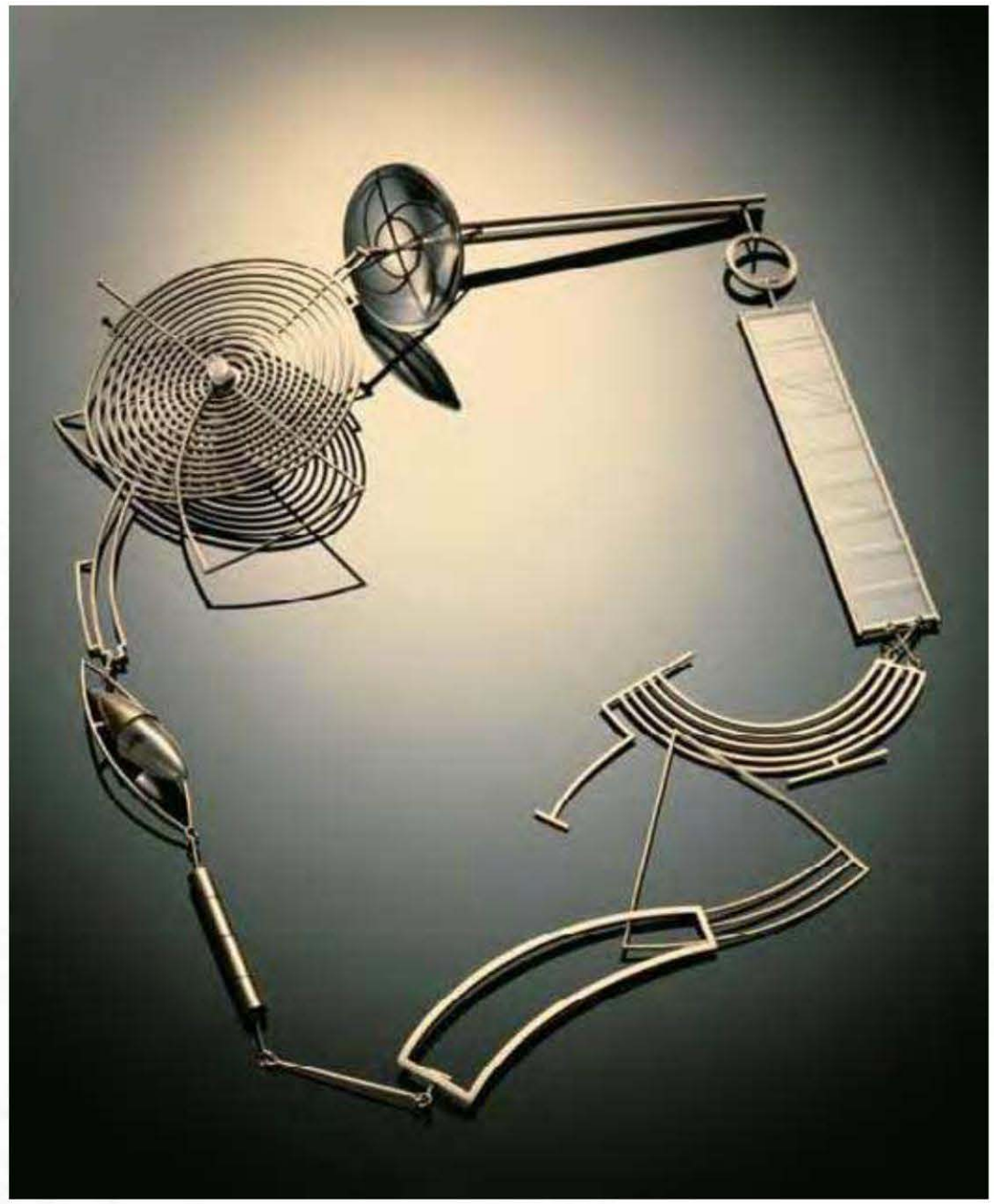
Each, 27 x 7 cm
18-karat yellow gold, fire opal, amethyst, chrysophrase, citrine, lapis lazuli, orange, blue, and green carnelian; fabricated, matte finished

Photo by Bob Cramp



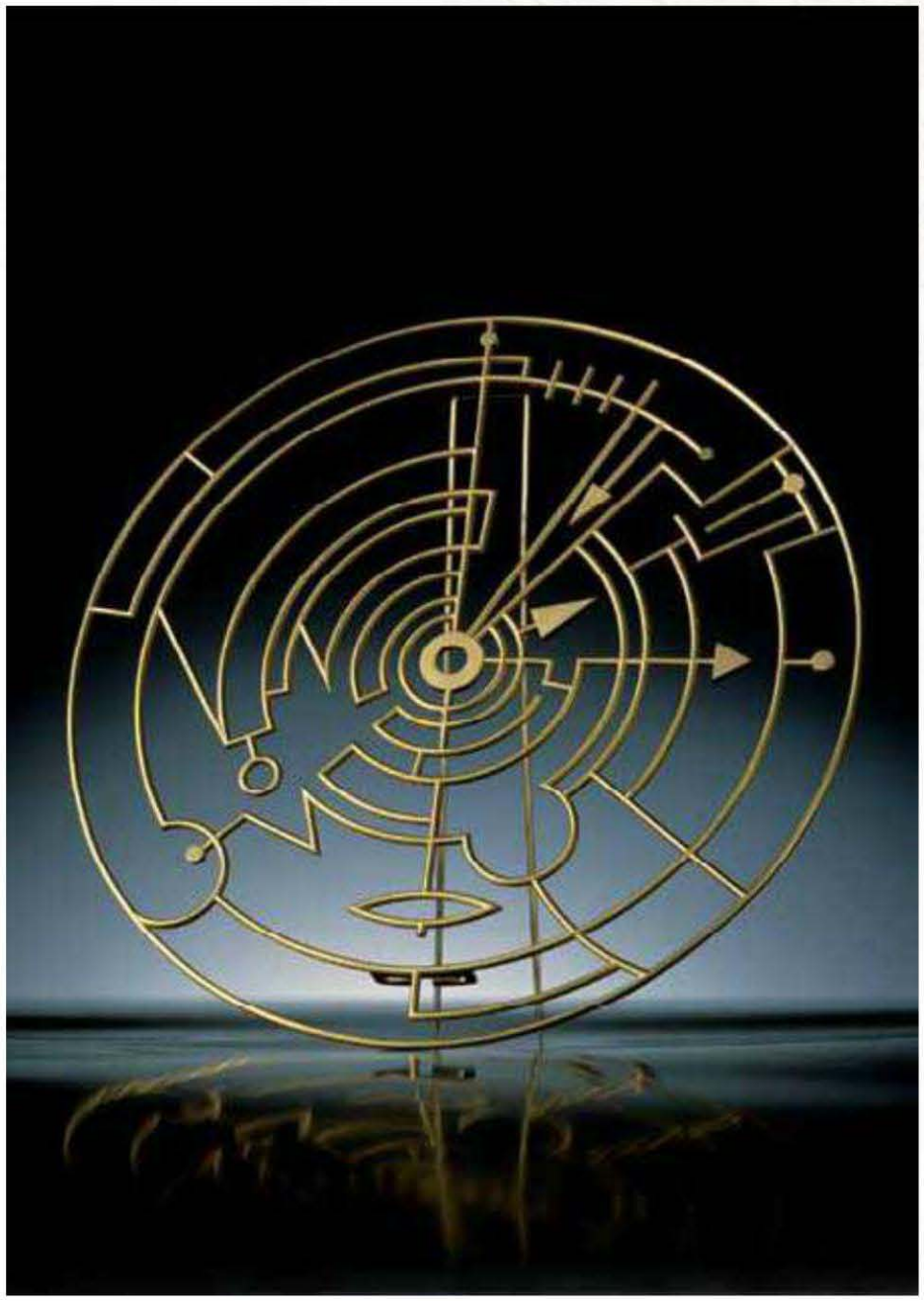
▲ **Picasso's Ladies Collection: Black and White Rings for Kissing Heads** | 1998

16.5 x 7 cm
18-karat yellow gold, diamonds, onyx, black acetyl, brass; mounted, fabricated, turned, constructed
Photo by Bob Cramp



▲ **Calculator** | 1995

30 x 25 cm
18-karat white gold, thermoplastic, cubic zirconium, silica glass; engraved, fused, fabricated, turned, cast, stone cutting
Photo by Bob Cramp



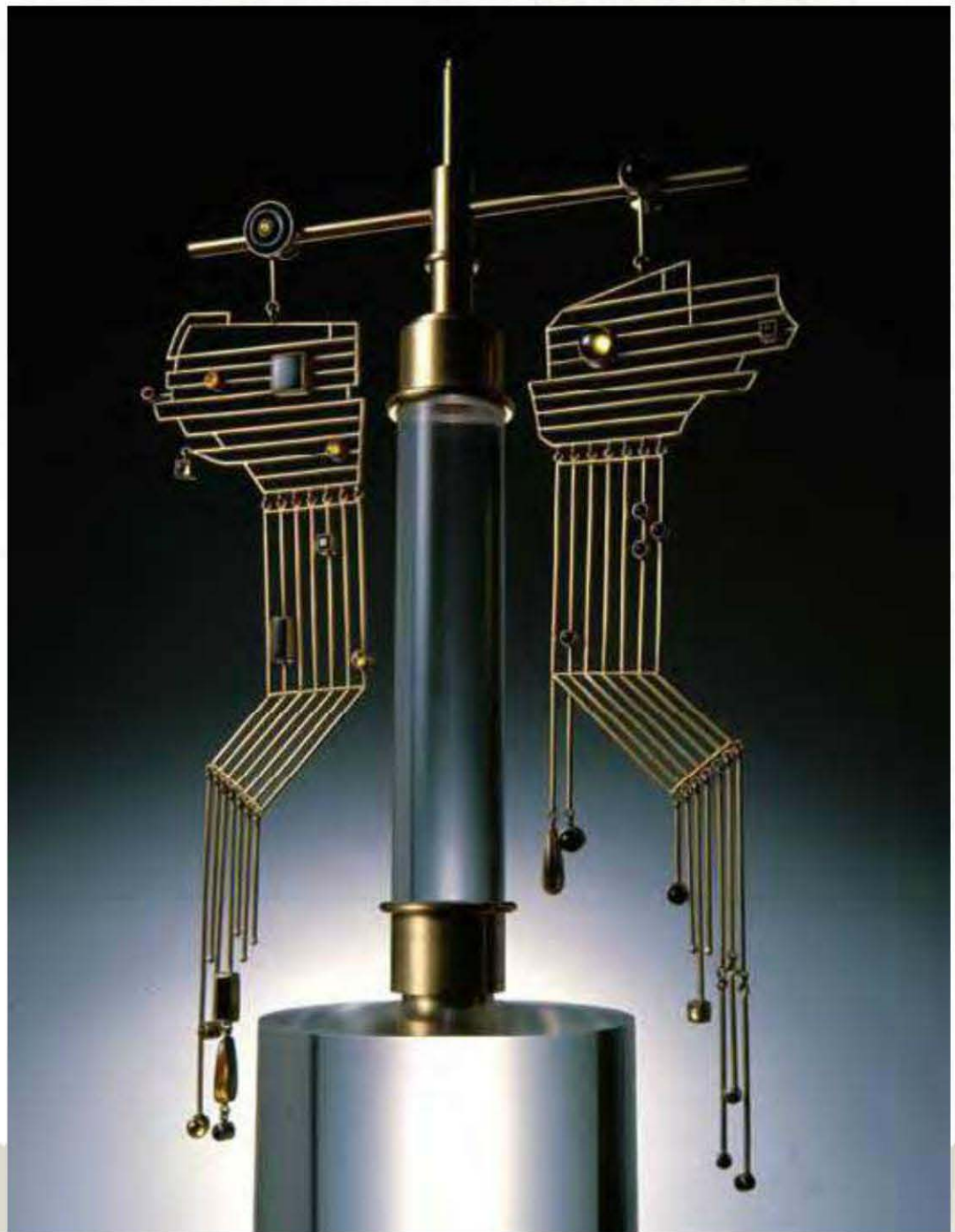
▲ **Plan in a Gold Circle** | 1998

Diameter, 12 cm
18-karat yellow gold; fabricated
Photo by Bob Cramp

Picasso's Ladies Collection:
Long Earrings for Jacqueline | 1996 ▶

24 x 12 cm
18-karat yellow gold, black onyx, yellow cubic zirconium, thermoplastic, brass; fabricated, turned, constructed
Photo by Bob Cramp

"I aim for a kind of visual language that allows the eye to see the total piece, to read each separate part as well as the whole."



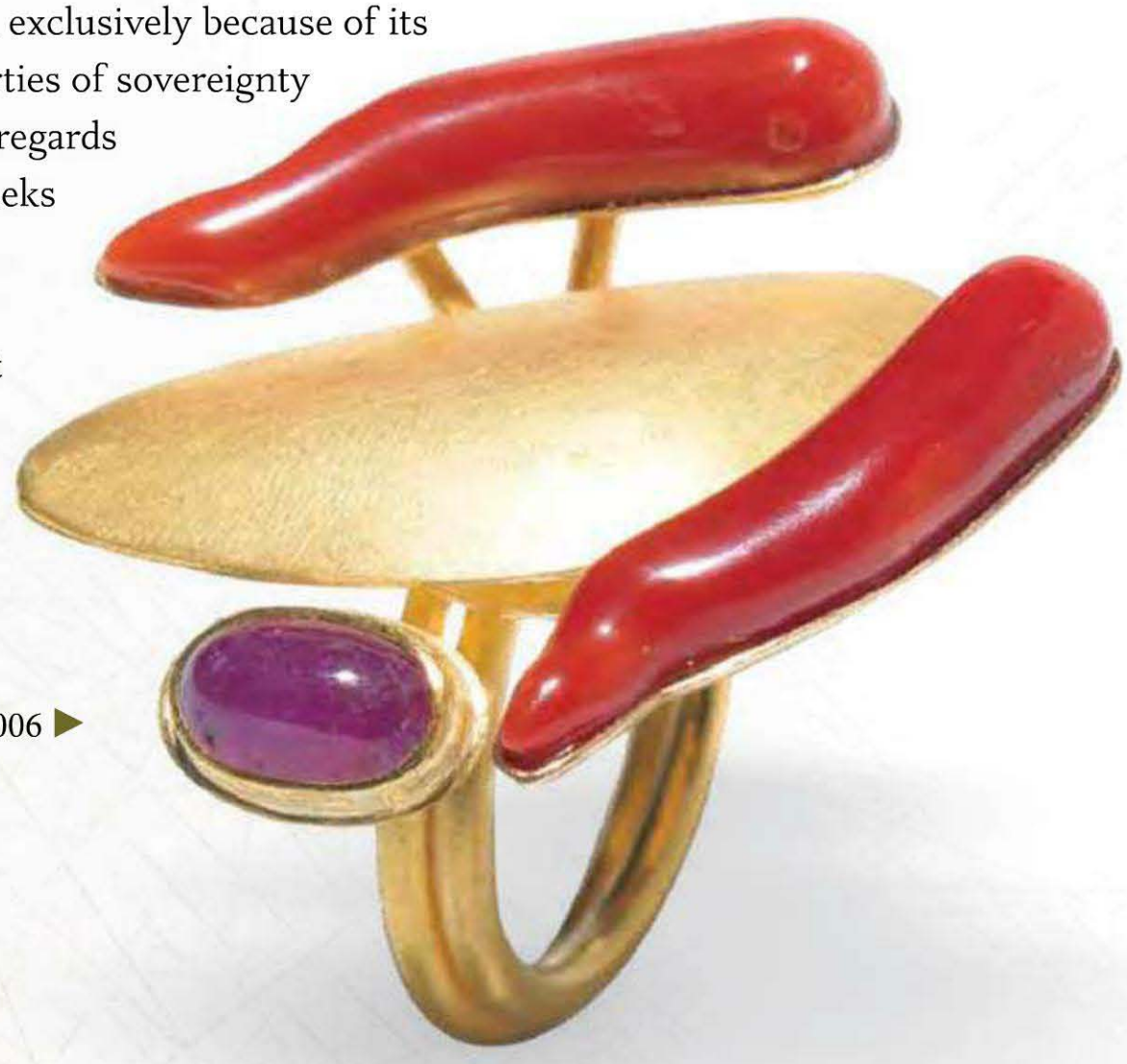


BARTELS

Rike Bartels

INFUSED WITH A SENSE OF SPONTANEITY AND PLAYFULNESS, the rings and brooches created by German jeweler Rike Bartels are precisely crafted and very contemporary. Bartels assembles her pieces from dissimilar materials and shapes, juxtaposing raw gemstones and glass shards with narrow boughs of deep, rich 22-karat gold. Creating dazzling compositions from coral, tourmaline, porcelain, and Murano glass, she makes brooches that look like constellations and rings that resemble satellites.

Bartels studied industrial design at the Fachhochschule für Gestaltung in Pforzheim, Germany, then moved to Italy. She remains inspired by the Italian landscape, citing volcanic glass from Stromboli and olive trees as two sources of creative influence. Using high-karat gold exclusively because of its warmth, she brings the material's subliminal properties of sovereignty and dignity to life in her gemstone collages. She disregards the studio jewelry tradition of conceptualism and seeks simplicity as she designs, creating pieces that are meant to leave an impression without the intention to impress. Bartel's jewelry is part of the permanent collection of the Museum of Decorative Arts in Hamburg and has been exhibited at the Museum für Angewandte Kunst in Prague and the Victoria and Albert Museum in London.



Extraterrestrial Improvisation | 2006 ▶

3.5 x 4 x 3 cm
22-karat gold, coral, ruby;
chased, assembled

Photo by Jens Mauritz



◀ **Untitled** | 2003

Each, 5.5 x 3 x 1.5 cm
22-karat gold, coral; assembled
Photo by Jens Mauritz



Untitled | 1997 ▶

3.2 x 3 x 3 cm
22-karat gold, tourmaline, fire opal, ruby, lava, glass, agate; assembled
Photo by Jens Mauritz

"I only work with 22-karat gold, because I want to use the most valuable material available in perfect freedom, without feeling any constraints."



▲ **Untitled** | 2006
5.5 x 7 x 1.3 cm
22-karat gold, jade, agate, ruby root; assembled, mounted
Photo by Petra Jaschke



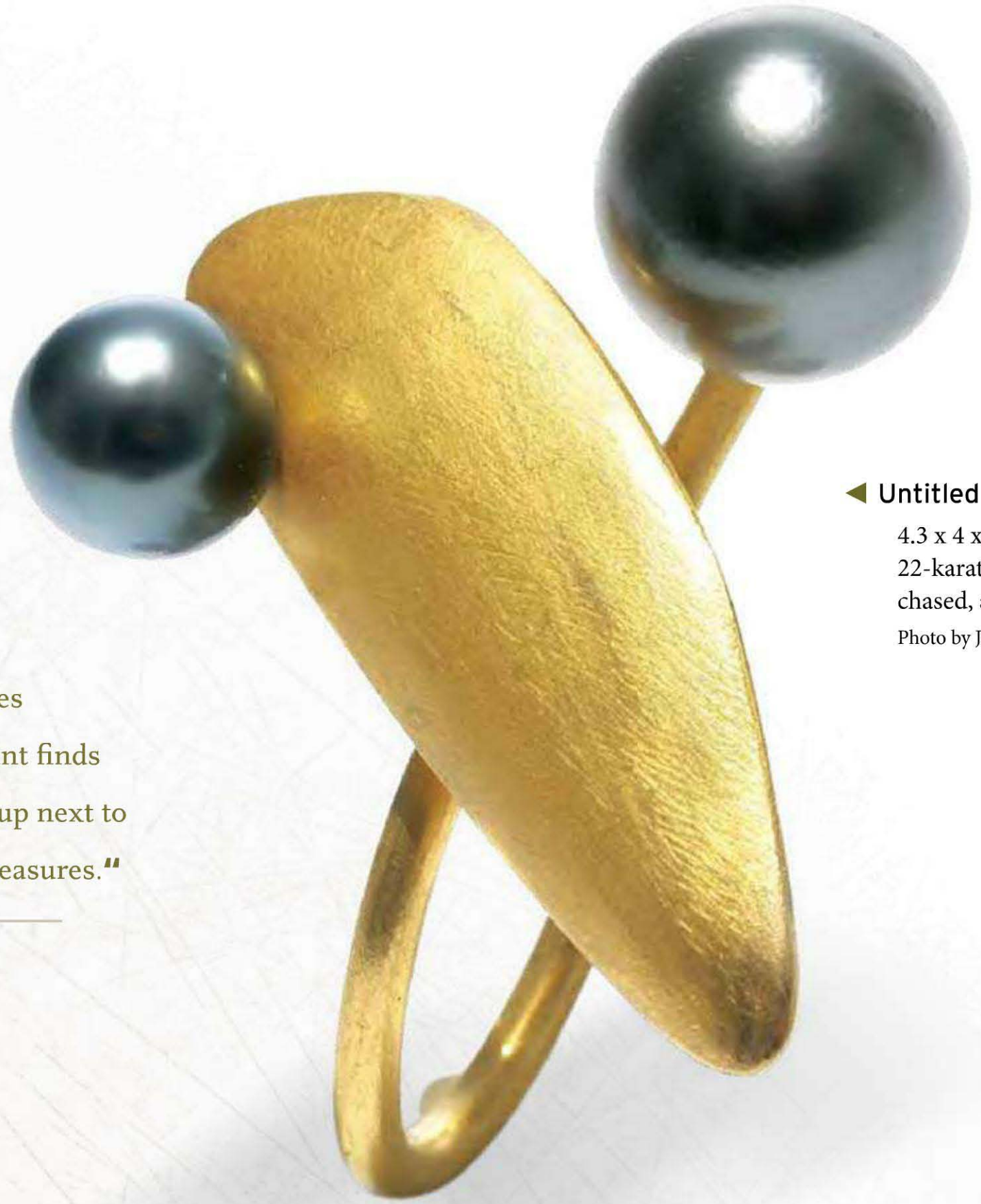
◀ **Untitled** | 2008
2.7 x 3.4 x 2.5 cm
22-karat gold, jade, fire opal, tourmaline; assembled
Photo by Jens Mauritz

Untitled | 2006 ▶

3.2 x 4 x 3.5 cm
22-karat gold, fire opals, glass, jade, tsavorite, coral; assembled, mounted

Photo by Jens Mauritz





◀ **Untitled** | 2003
4.3 x 4 x 3.3 cm
22-karat gold, Tahitian beads;
chased, assembled
Photo by Jens Mauritz

"In my pieces
insignificant finds
often end up next to
genuine treasures."

BARTELS RIKE



◀ **Untitled** | 2006

Each, 6.4 x 4.1 x 0.6 cm
22-karat gold; assembled

Photo by Jens Mauritz

P.G. | 2004 ▶

Each, 7.8 x 5.2 x 1.2 cm
22-karat gold, Australian beads, coral; assembled

Photo by Petra Jaschke





Untitled | 2003 ▶

4.8 x 3 x 2.5 cm
22-karat gold, Australian beads, ruby; chased, assembled

Photo by Andrea Fucelli



Pardon | 2004 ▶

7 x 9.5 x 2 cm
22-karat gold, aquamarine, tourmaline, agate; chased, assembled

Photo by Andrea Fucelli



Untitled | 2006 ▶

3.2 x 3.1 x 2.8 cm
22-karat gold, coral, tourmaline, glass; assembled, mounted

Photo by Jens Mauritz

"I want my jewelry to be beautiful, but I want it to have personality as well."



PRESTON

Mary Preston

BY REINTERPRETING THE HISTORICAL DECORATIVE ARTS, Mary Preston hopes to develop a new language for herself that will also speak to those who wear and view her work. Contemporary jewelry pieces containing hints of knotted thread from bobbin lace, which carry a patina of historical reference, are indicative of Preston's style. A study she made of the Victoria and Albert Museum's collections of jewelry, lace, and ironwork was particularly inspiring for Preston, who says she tries to strike a balance in her work between the historical and the contemporary.

Preston, a New York goldsmith, likes the flaws that are created when she casts her own gold ingots and rolls out her own wire and sheet stock. She believes that these flaws give her license to be adventurous and daring with her material. They also provide her with a fuller understanding of gold. Preston purposefully avoids precision in her jewelry in order to show the natural asymmetry she finds representative of handmade art. By layering her pieces with multiple abstract meanings, she leaves the work open and gives it the potential to spark emotional connections with wearers and viewers.



Homespun Lace Earrings | 2004 ▶

Each, 4.4 x 1.3 x 0.3 cm
18-karat gold, paua shell;
hand fabricated, soldered, set

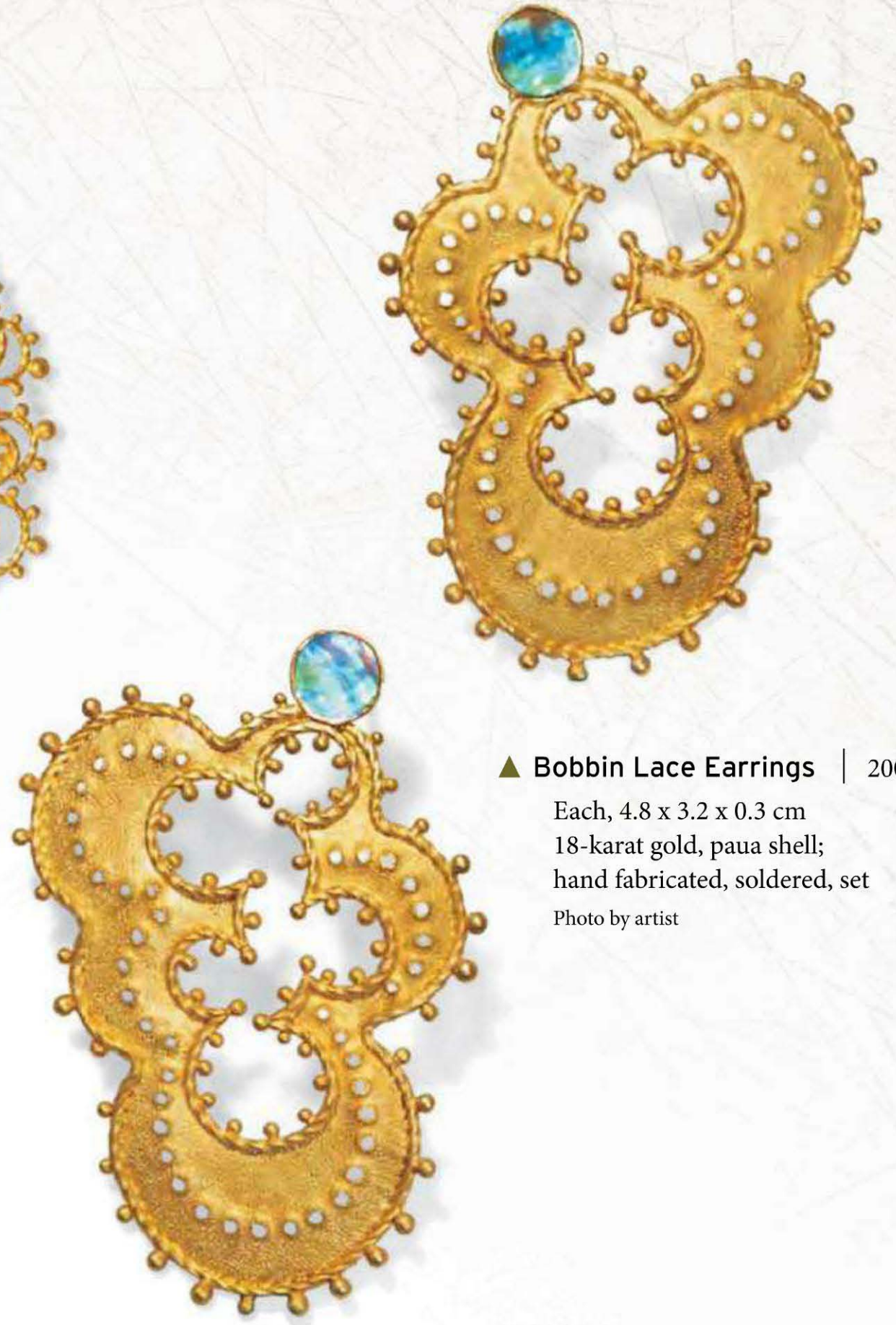
Photo by artist



▲ **Afternoon Lace Corsage** | 2004

12.1 x 9.5 x 0.6 cm
18-karat gold, paua shell;
hand fabricated, soldered, set

Photo by artist



▲ **Bobbin Lace Earrings** | 2004

Each, 4.8 x 3.2 x 0.3 cm
18-karat gold, paua shell;
hand fabricated, soldered, set

Photo by artist

"My grandmother inspired me to explore the decorative arts. She wasn't an artist herself, but she read and wrote about craft history and taught me to appreciate beautiful, handmade objects. This passion is her legacy to me."



◀ **Milanese Lace Corsage** | 2004

10.8 x 8.9 x 0.6 cm
18-karat gold, paua shell;
hand fabricated, soldered, set

Photo by artist



◀ **Plaid and Lace #5** | 2004

11.4 x 4.4 x 0.6 cm
18-karat gold, enamel;
hand fabricated, soldered, set

Photo by artist



▲ **Gold and Plaid #8** | 2004

8.9 x 3.8 x 0.6 cm
18-karat gold, enamel;
hand fabricated, soldered, set
Photo by artist



▲ **Something Borrowed, Something Blue** | 2004

12 x 5.7 x 0.6 cm
18-karat gold, enamel; hand fabricated, soldered, set
Photo by artist

"Historical jewelry influences my work, not only for how it's made, but for the stories scratched into it, the missing stones, the passage of time. So, when I look at my own work, I wonder who will wear it, what will it mean to them, how many generations might it link?"



▲ **Earrings** | 1999

Each, 1.9 cm long
18-karat gold, silver, 18-karat white palladium gold, galena, mica;
hand fabricated, soldered, set, repoussé

Photo by Ralph Gabriner



▲ **Mourning Brooches** | 2000

Various dimensions
18-karat gold, mica, enamel, steel, lead;
hand fabricated, soldered, set

Photos by Ralph Gabriner







▲ **For Zerua** | 2005

5.7 x 5.1 x 1.3 cm
18-karat gold, shell;
hand fabricated, soldered, set

Photos by artist

"When I'm in my studio, I'm not worried about time. I give myself space to make things that may never be seen outside my studio, and this allows me to find the things worth making."





◀ **Harlequin** | 2000

5.1 x 5.1 x 1.3 cm
18-karat gold, silver; hand fabricated, soldered, repoussé

Photo by Ralph Gabriner



Mourning Clover | 2002 ▶

3.2 x 3.2 x 0.6 cm
18-karat gold, steel; hand fabricated, soldered

Photo by Ralph Gabriner



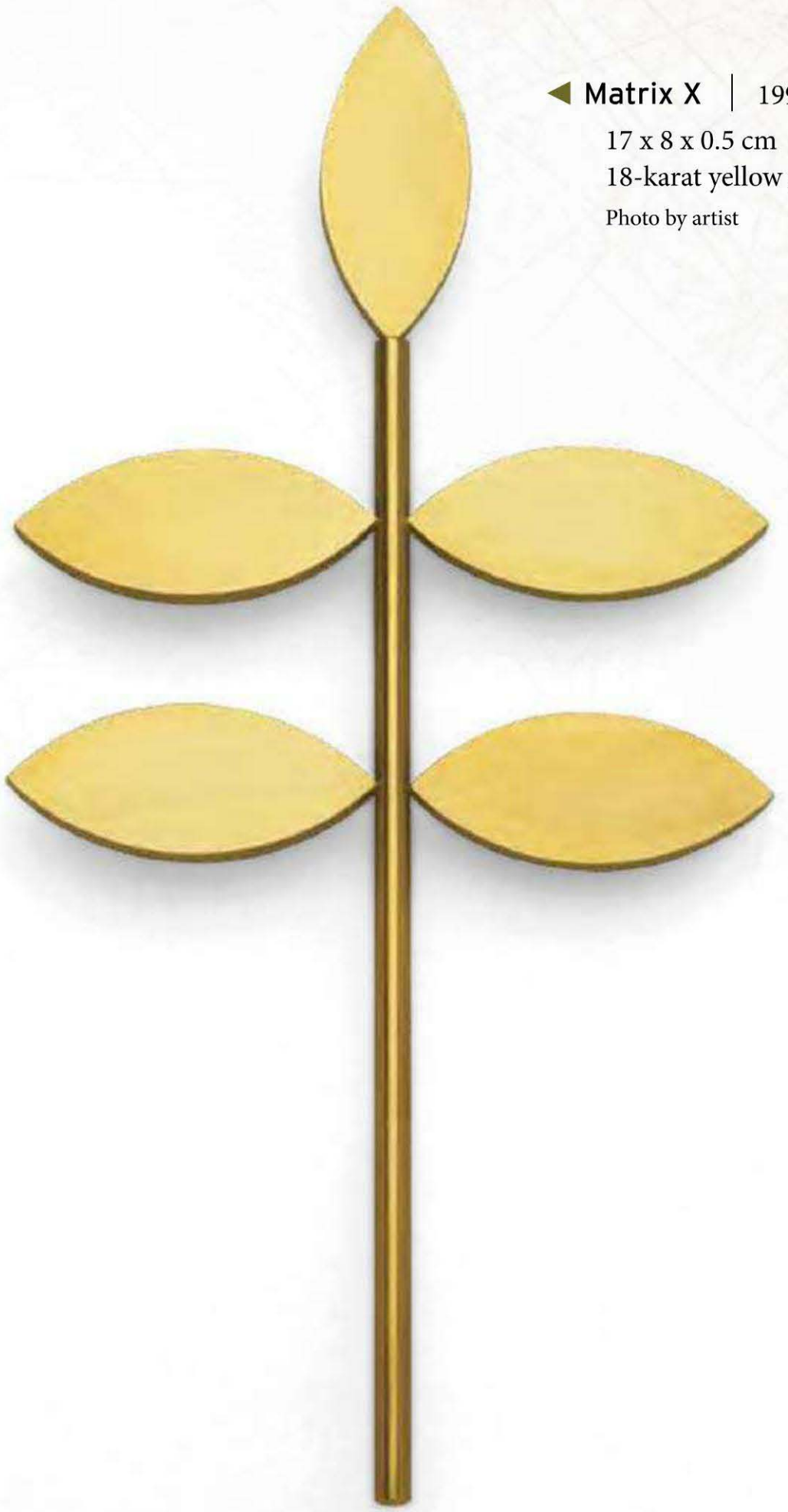
David Watkins

ONE OF THE FIRST BOOKS TO DOCUMENT the art jewelry movement of the 1980s was *The New Jewellery: Trends and Traditions* by Peter Dormer and Ralph Turner. The cover of the book featured a paper neckpiece by David Watkins, who had been making significant contributions to the movement for decades. Today, Watkins is still at it, using a wide range of materials and processes—including modern methods such as laser technology—to produce pieces that are meticulously crafted, delicately detailed, and quietly sophisticated.

Watkins started out as a sculptor, and that background informed his approach to jewelry making. Early pieces were dynamic, edgy, and bold, decidedly sculptural in their design, and they earned him the reputation that he continues to uphold—that of a cutting-edge artist. Indeed, Watkins, who served for 22 years as head of the Goldsmithing, Silversmithing, Metalwork, and Jewelry Department at the Royal College of Art in London, has always been a pioneer, supporting the use of new design technologies as well as traditional production techniques and authoring a number of important books on jewelry making. His work is in museums around the world, including the Musée des Arts Décoratifs in Paris, the National Museum of Modern Art in Tokyo, and the Victoria and Albert Museum in London.



Wheel Pin #6 | 1993 ▶
11 x 0.5 cm
18-karat yellow gold, 18-karat white gold; fabricated
Photo by artist



◀ **Matrix X** | 1993

17 x 8 x 0.5 cm

18-karat yellow gold; fabricated

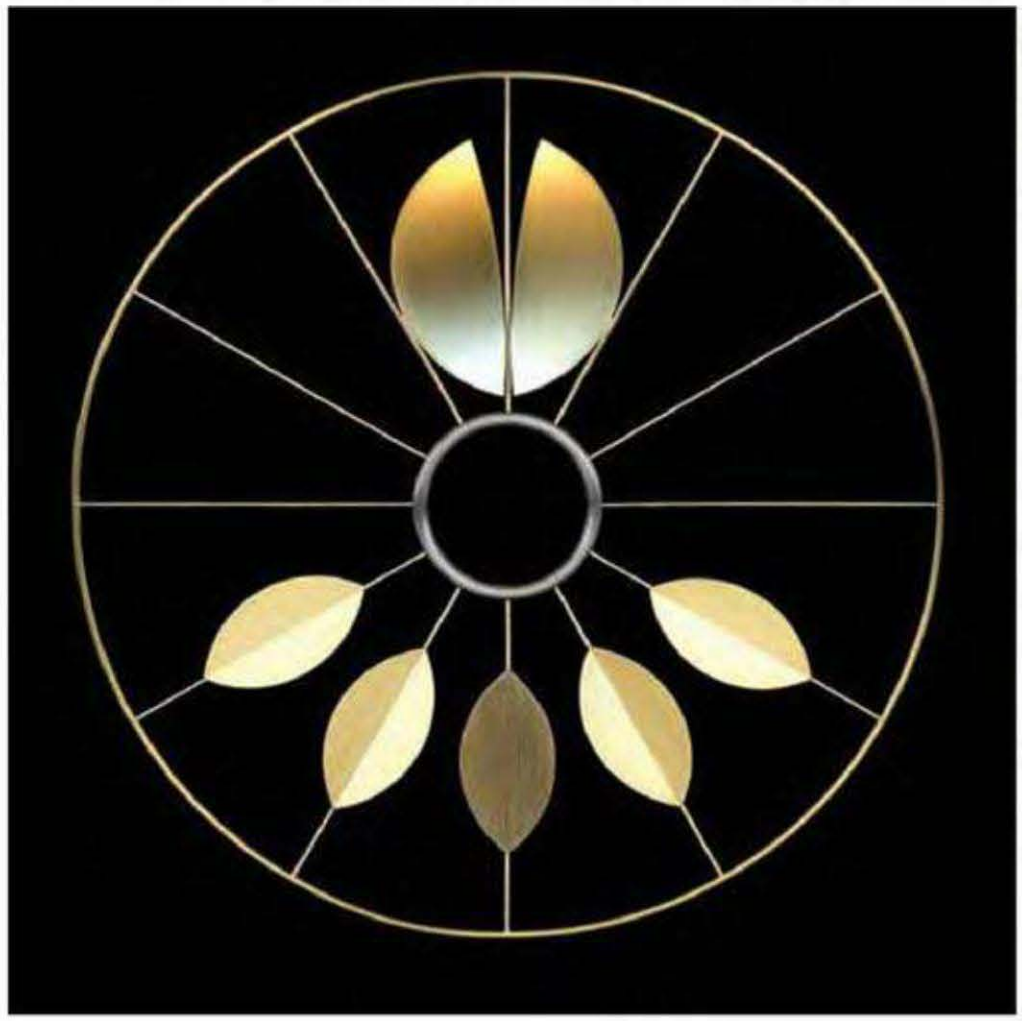
Photo by artist

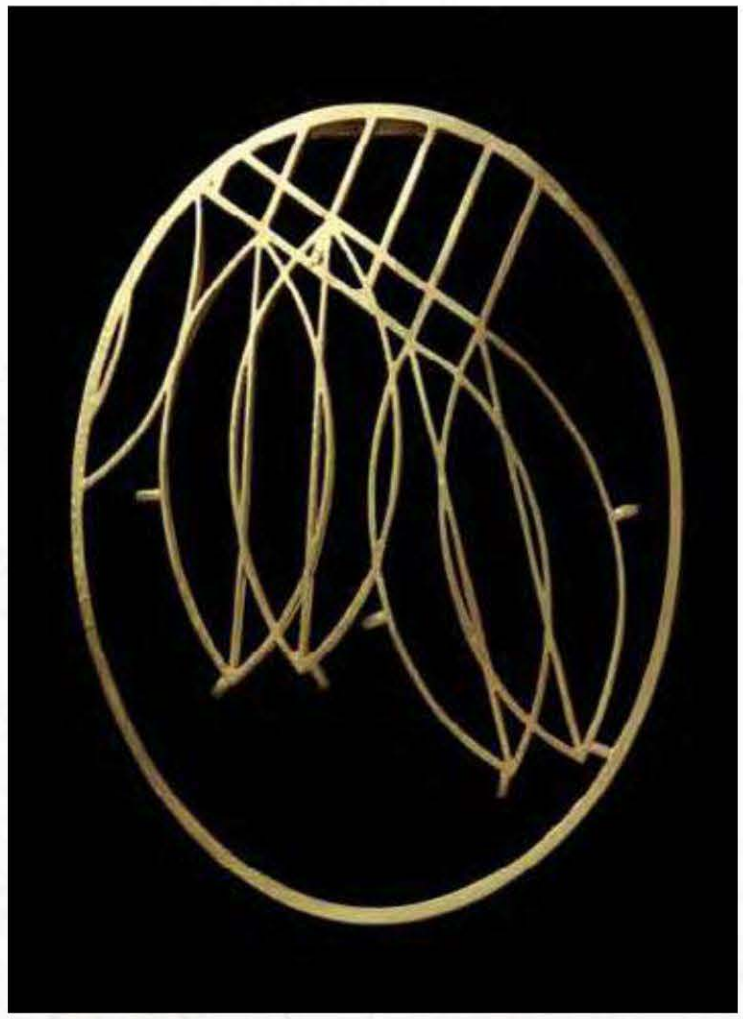
▼ **Encounter 11 (The Bigger Queen)** | 1998

11 x 0.5 cm

18-karat yellow gold, 18-karat white gold; fabricated

Photo by artist

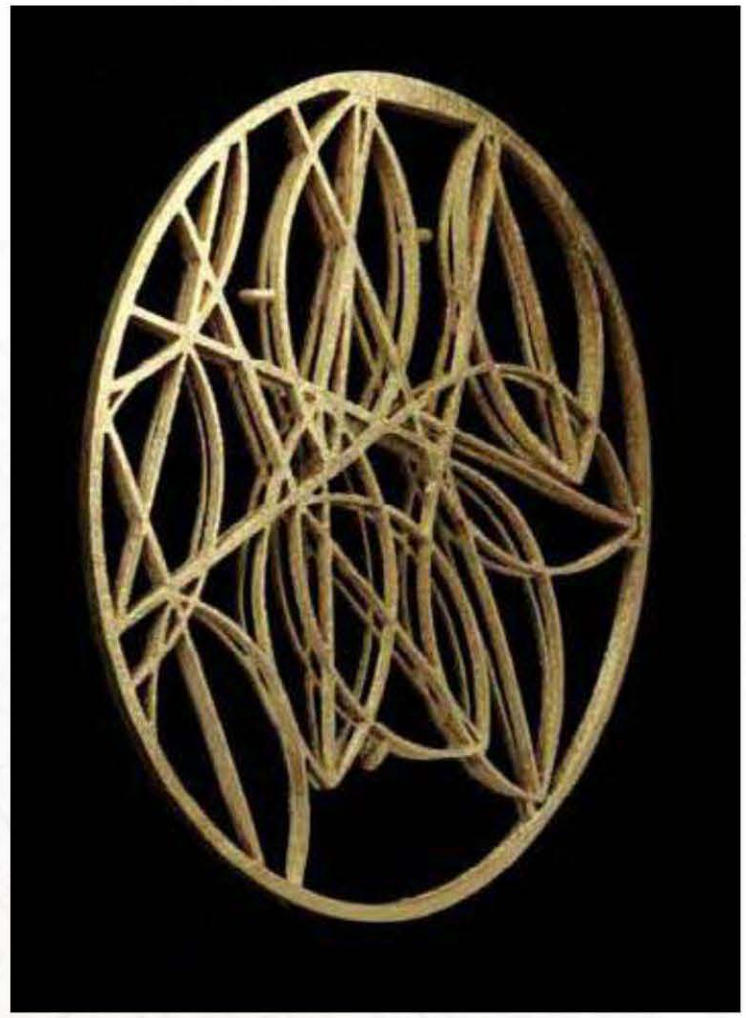




▲ **Leaf Diffraction, Prolate 2** | 2007

7 x 5 x 0.7 cm
18-karat yellow gold; cast, fabricated
Photo by artist

"Different materials and processes all have different voices, different expressive possibilities. They test you and reward you in different ways. I don't draw any distinctions between them. When materials and techniques merge with or give life to a concept—when they speak for me—they're beautiful and perfect whatever they are."



Leaf Diffraction, Prolate 1 | 2007 ▶

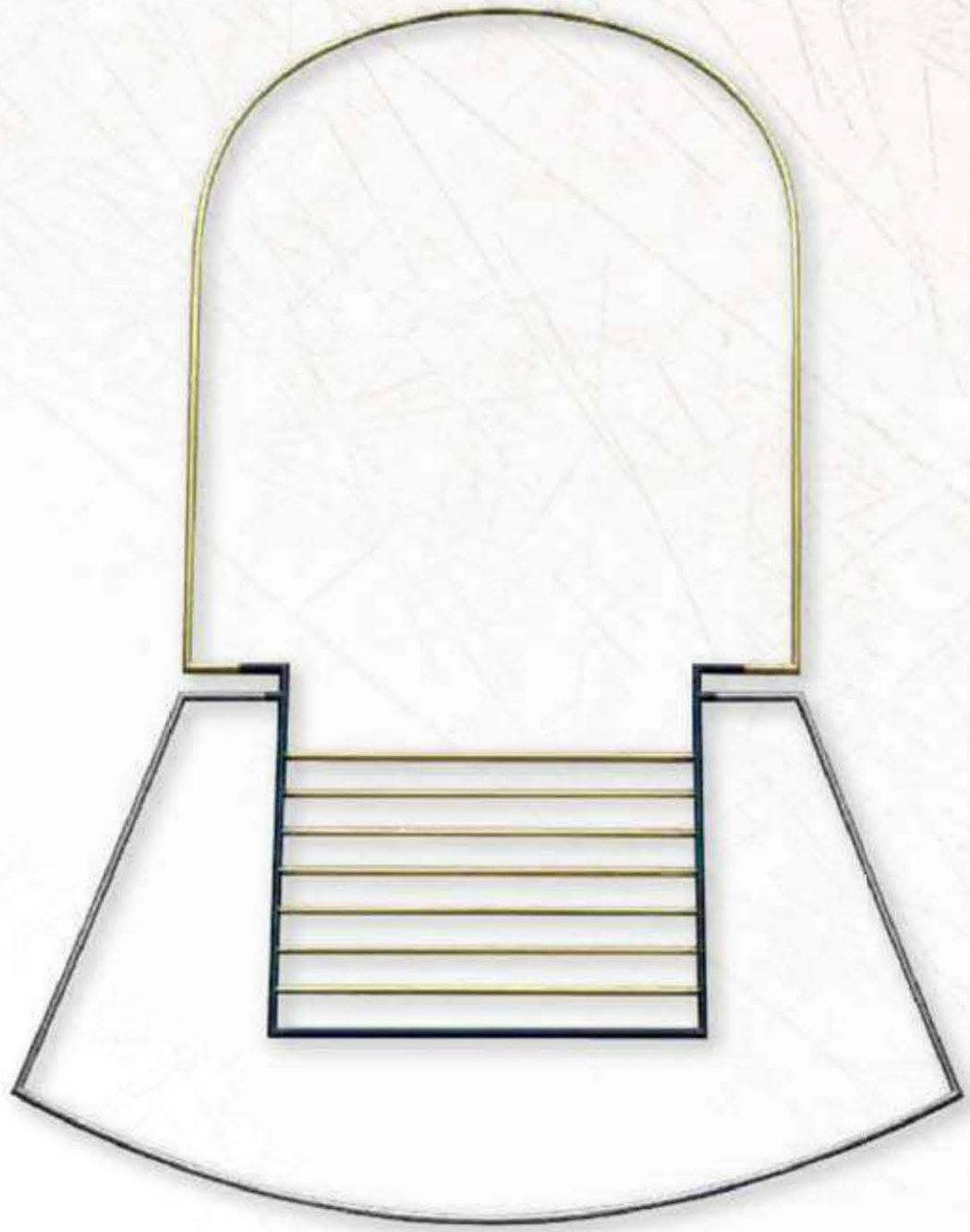
6.5 x 4.5 x 0.7 cm
18-karat yellow gold; cast, fabricated
Photo by artist

▼ **Triangle, Loop, and Chevron Neckpiece** | 1978

28 x 15 x 0.2 cm
18-karat yellow gold, 18-karat white gold,
tool steel; fabricated, tempered

Photo by artist





▲ **Hinged Loop, Crescent, and Ladder Neckpiece** | 1980

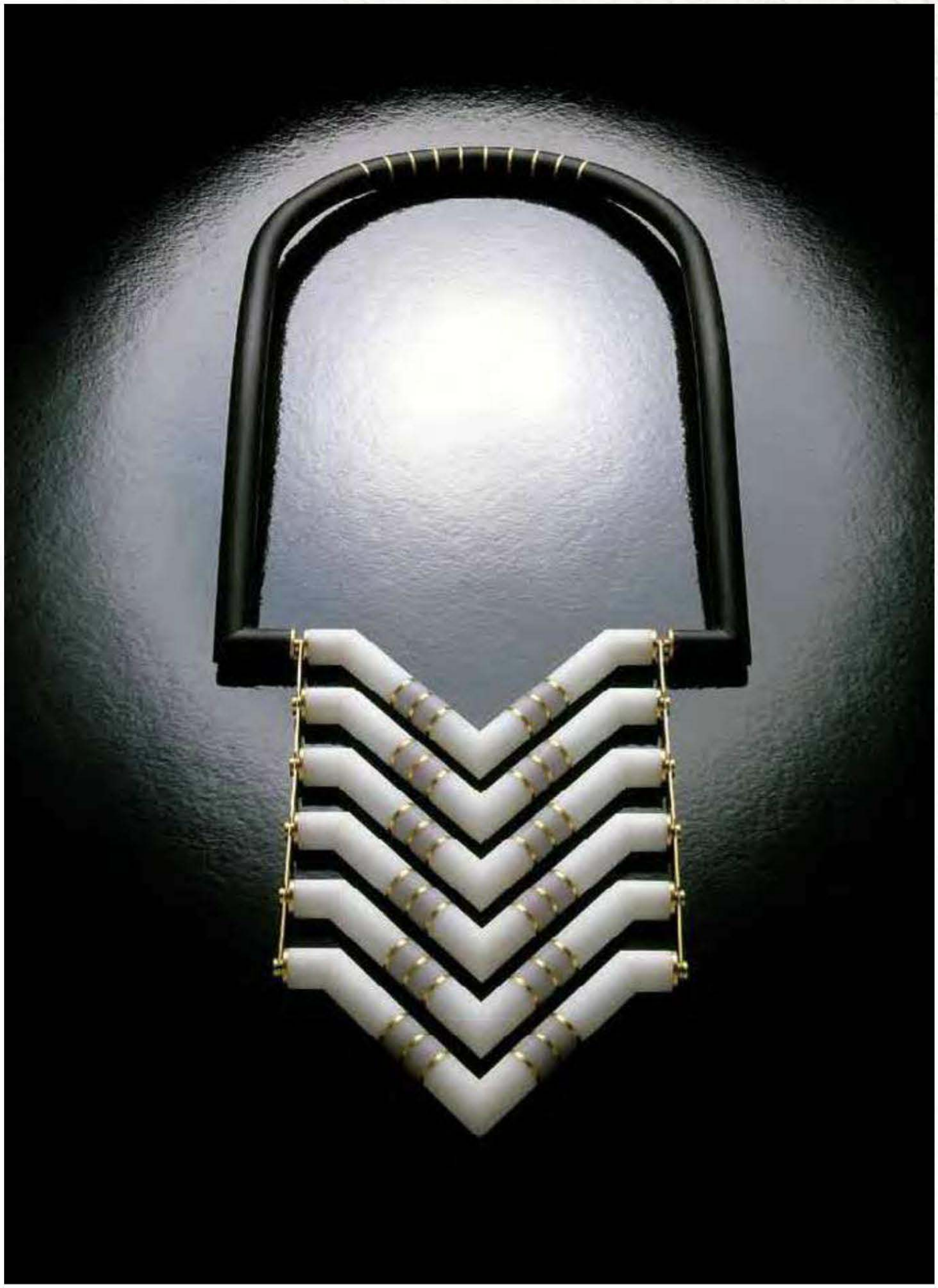
30 x 18 x 0.2 cm
18-karat yellow gold, 18-karat white gold,
tool steel; fabricated, tempered

Photo by artist

Pair of Bangles | 1976 ▶

Each, 8.5 x 1 cm
18-karat yellow gold, acrylic; turned, fabricated, heat formed
Photo by Michael Hallson





"In my work, I go where my instincts take me, so I suppose my jewelry must be an expression of who I am."

◀ **Hinged Loop Neckpiece with Chain of Chevrons** | 1976

30 x 13 x 1 cm
18-karat yellow gold, acrylic; turned, fabricated, heat formed

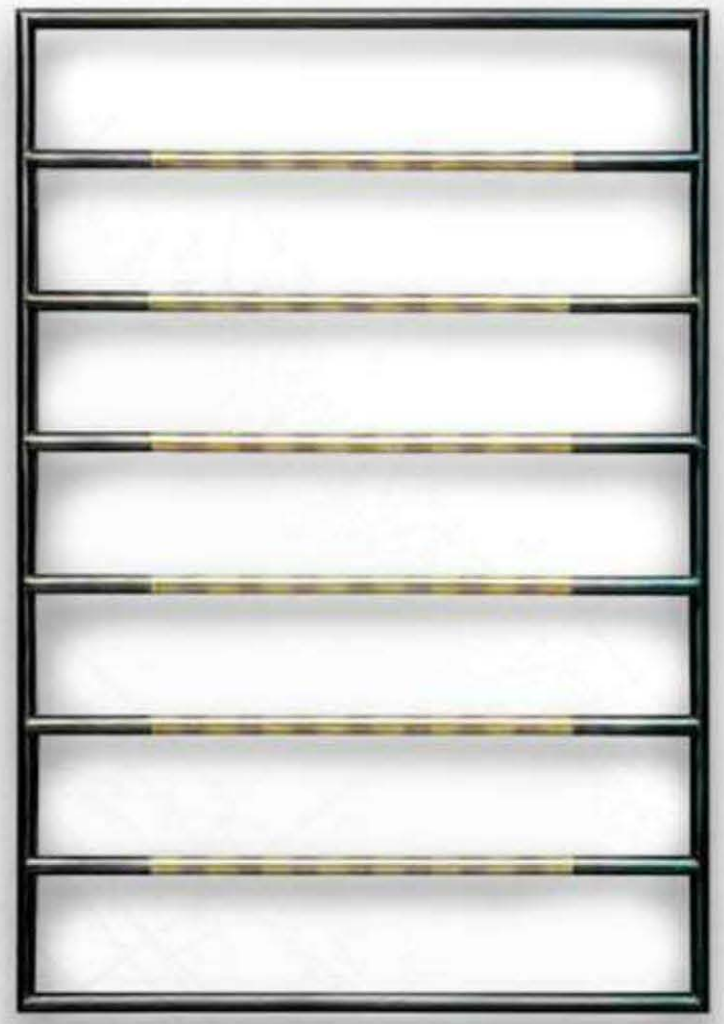
Photo by Michael Hallson



"I wasn't educated as a jeweler, so in the early stages I had to find my own way, discover how to do things—gain skills, solve problems, realize my ideas. Jewelry, for me, has always been a process of research and experiment."

▲ **Shoulderpiece** | 1973

30 x 25 x 8 cm
18-karat yellow gold; hollow fabricated
Photo by Michael Hallson



Ladder Pin | 1979 ▶

9 x 6 x 0.2 cm
18-karat yellow gold, 18-karat white gold, tool steel; fabricated, tempered
Photo by Michael Hallson



◀ **Pendant Neckpiece** | 1973

35 x 20 x 4 cm
18-karat yellow gold; hollow fabricated
Photo by Michael Hallson



KELSO

Jim Kelso

IN HIS STATEMENT OF INTENT, VERMONT ARTIST JIM KELSO WRITES, "I am striving for my work to be an expression of Nature, just as a frog, a tree, or a flake of gold, without exertion, expresses Nature. By Nature, I mean not just the physical world or man's mental processes, but the unseen force that enlivens all creation." The most significant influence on Kelso is the aesthetic, relative to nature, found in Japanese culture and art. One of the main Japanese tenets of presenting the natural world is to express nature's ephemeral essence. The beauty present in a simple blossom or in the decay of a fallen leaf is essential to Japanese art. Embracing this aesthetic, Kelso designs and handcrafts boxes, vessels, and jewelry from gold, wood, fossil ivory, and other natural materials.

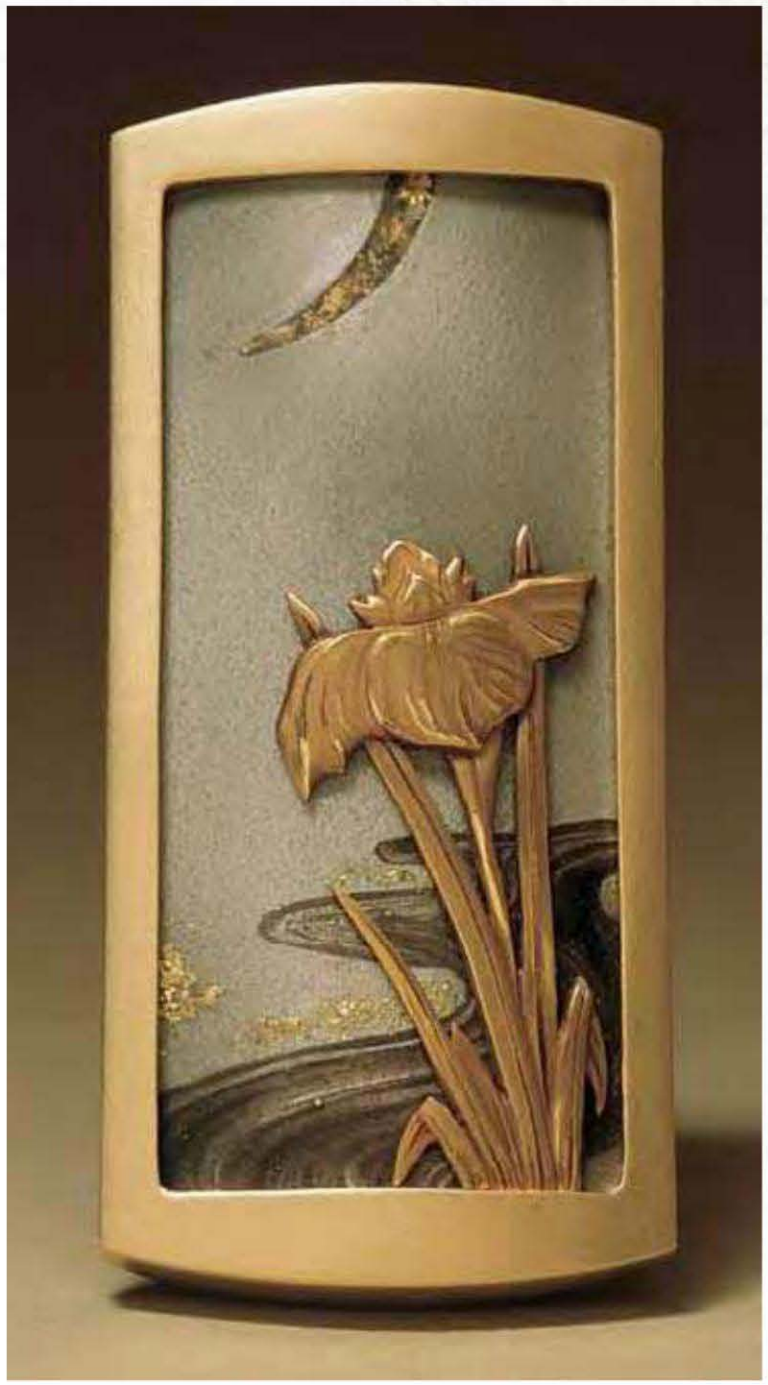


In addition to his superb basic craftsmanship, Kelso is creative in incorporating many of the unique alloys and chemical patinas developed by the Japanese to achieve a wide variety of colors; doing so well is technically challenging and has taken Kelso 25 years to master. The resulting wide palette of colors provides him with an almost painterly ability to express his artistic vision. In his early works, Kelso adopted Asian motifs as a learning aid. In more recent works, he delves deeper into his own imagination. Many of his gorgeous pieces are in the same vein as the great works by Art Nouveau masters René Lalique and Louis Comfort Tiffany. The Japanese influence on Kelso's compositions is filtered through his Western eye, creating a magnificent hybridization.

◀ **Maidenhair Fern Pin** | 2005

7 x 5.1 cm
22-karat gold, horn;
sawed, filed, engraved, chased, carved

Photo by artist



◀ **Iris and Stream Pin** | 2000

5.7 x 2.9 cm
18-karat gold, silver, enamel;
cast, engraved
Photo by artist



Kikujido Brooch | 2001 ▶

5.7 x 3.8 cm
18-karat gold, silver, enamel;
cast, engraved
Photo by artist



◀ **Chrysanthemum Pin** | 2002

6.4 x 3.8 cm
18-karat gold, copper, sterling silver, patina;
sawed, fabricated, engraved, chased

Photo by artist



▼ **Rabbit Over Waves Pin** | 2001

6.4 x 2.5 cm
18-karat gold, copper, silver, shakudo, patina;
cast, fabricated, carved, engraved, inlay

Photo by artist



◀ **Sword Fern Pin** | 2005

6.4 x 3.8 cm
22-karat gold, copper, shakudo, patina; sawed, fabricated, engraved, filed, chased

Photo by artist

"Using the possibilities inherent in the materials, I coax them out by using the techniques of carving, engraving, chasing, polishing, and patination to achieve effects that hopefully resonate with viewers as reminders of our connection to the natural world."



▲ **Grapes and Moth Pin** | 2006

6.4 x 3.8 cm
22-karat gold, shibuichi, shakudo, patina;
sawed, fabricated, engraved, filed, chased

Photo by artist



◀ **Adzuki Leaf Pin** | 2004

6.4 x 3.8 cm
22-karat gold, copper, shibuichi, shakudo, patina; sawed, fabricated, engraved, filed, chased
Photo by artist

"In my work I am seeking to express the beauty and power of a quality that could be called ecstatic naturalism. I hope through this personal expression, strengthened by many hours of nature observation, to stimulate a feeling of connection with nature in the viewer."



◀ **Feather Pin** | 2004

7.6 x 2.5 cm
22-karat gold, 18-karat gold, copper, shibuichi, patina; sawed, fabricated, inlaid, engraved
Photo by artist



▲ **Gingko Brooch** | 2002

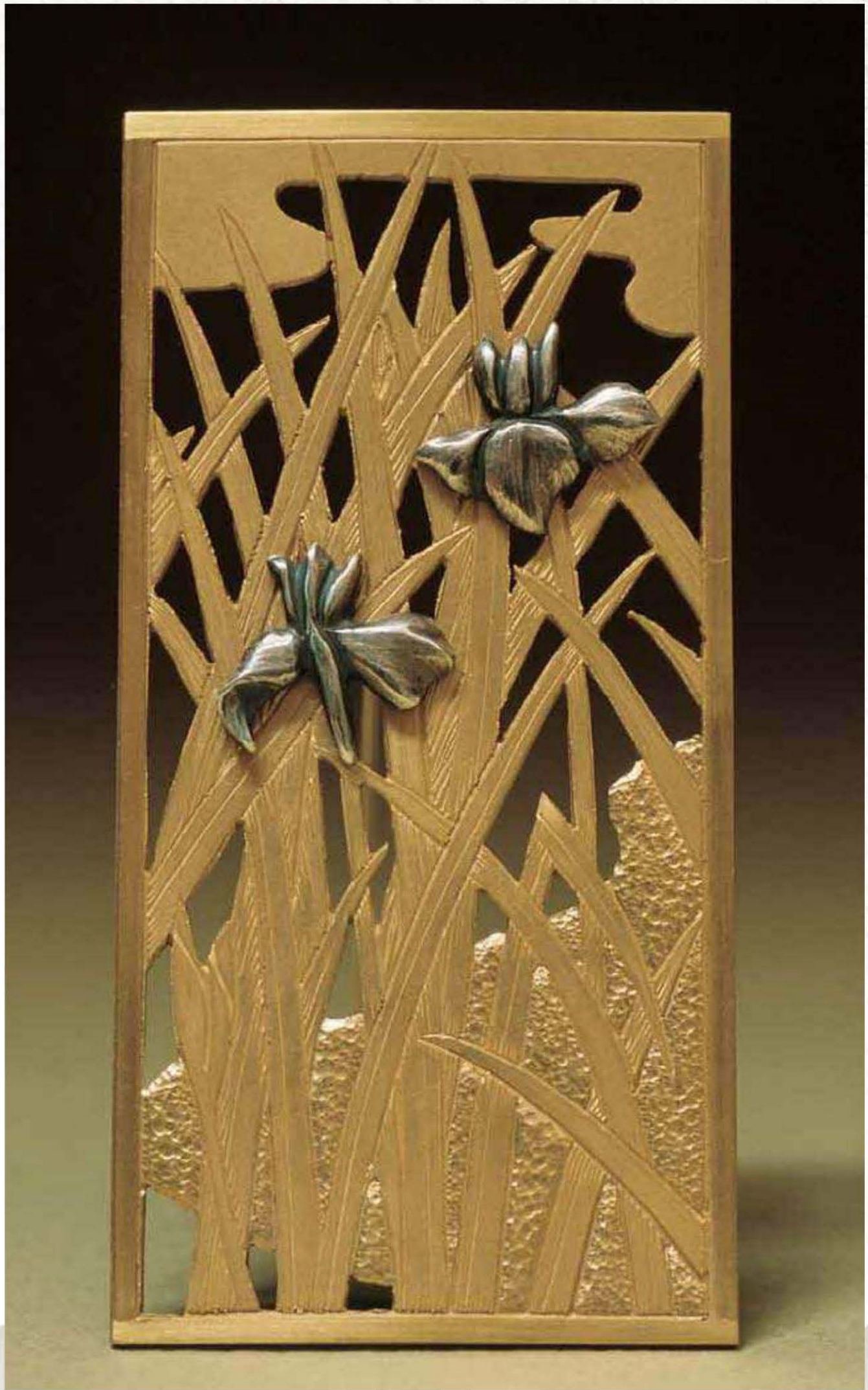
6.4 x 3.2 cm
18-karat gold, moonstones, horn;
cast, chased, engraved, carved
Photo by artist



▲ **Samsara Brooch** | 2002

5.1 x 3.8 cm
18-karat gold, horn, enamel;
cast, chased, engraved, carved
Photo by artist

"The most significant Japanese influence on me personally has been an awakening, or rather deepening, of the awareness of Numinous Nature as the one and only teacher. Japanese art seems able to embrace the totality of Nature, including ephemerality, decay, homeliness, and simplicity, along with the more conventional ideals of beauty, harmony, and balance."



Iris Pin | 2002 ▶

5.7 x 2.5 cm
18-karat gold, silver, patina;
sawed, fabricated, engraved, chased
Photo by artist



RYAN

Jacqueline Ryan

SKETCHES MADE AT ZOOS, AQUARIUMS, AND BOTANICAL GARDENS are translated into jewelry forms and structures in the vibrant work of Jacqueline Ryan. She makes small paper and clay models of her jewelry pieces; these "micro compositions" help her bridge the gap between her two-dimensional sketches and photographs and her three-dimensional jewelry. She includes the element of movement in her pieces, bringing them to life: Made up of loosely fixed, moveable elements that shake, rattle, and vibrate when worn on the body, Ryan's jewelry aims to stimulate both visually for the viewer and tactilely for the wearer. Her work abstracts nature, transmitting her sensations and impressions of the natural world.



Ryan was raised near Epping Forest in the southeast of England, and she now resides in Italy. In addition to the natural world, the decorative arts of ancient peoples such as the Egyptians and Etruscans inspire her. The age-old preciousness and universal aesthetic that gold items from these ancient cultures embody continue to fascinate the contemporary mind, and these influences are especially evident in Ryan's enameled pieces. Her jewelry captures that element of fascination, carrying it forward for future generations in her breathtaking work.

◀ **Pin** | 2000
12 x 3 x 4.5 cm
18-karat gold; hand pierced, repoussé
Photo by artist



◀ **Ring** | 2002

2.8 x 2.8 x 1.8 cm
18-karat gold;
hand pierced, repoussé

Photo by artist



Brooch | 2003 ▶

4.8 x 6.5 x 1 cm
18-karat gold;
hand fabricated

Photo by artist



◀ **Neckpiece** | 2001

3.5 x 3.5 x 82 cm
18-karat gold, enamel;
hand forged

Photo by artist

▼ **Brooch** | 2005

6 x 6 x 1 cm
18-karat gold, enamel;
hand fabricated

Photo by artist

"Repetition is a recurrent theme in my work. It is prevalent in nature and often in a very irregular way. Beyond colors, structure, textures, and forms, it is these small irregularities and imperfections in nature that make it so fascinating for me. I try to reproduce its essence—its secrets—in my work."



▲ **Neckpiece** | 2006

3 x 3 x 48 cm
18-karat gold, enamel, freshwater pearls; hand fabricated

Photo by artist



▲ **Neckpiece** | 1997

1.5 x 1.5 x 48 cm
18-karat gold;
hand pierced, forged

Photo by artist



▲ **Brooch** | 1999

6.5 x 6.5 x 2 cm
18-karat gold; hand pierced, soldered
Photo by artist

"My work has often been described as having poetic content. As with poetry, I'd like my work to communicate emotions. I don't usually give names to my works. I prefer that observers draw their own conclusions and make their own associations without prejudice."



Brooch | 2007 ▶

5 x 5 x 2 cm
18-karat gold; hand pierced, forged, soldered
Photo by artist



▲ **Brooch** | 2000

6 x 6 x 3 cm
18-karat white gold; hand textured, hand fabricated, machine milled

Photo by artist

"For me, the applied arts are handcrafted, unique expressions of the human soul."



▼ **Untitled** | 2005

6.5 x 6.5 x 2.5 cm
18-karat gold, enamel;
hand fabricated
Photo by artist



▲ **Brooch** | 2005

5.5 x 6.8 x 1 cm
18-karat gold; hand pierced,
forged, soldered
Photo by artist



FLÖCKINGER

Gerda Flöckinger CBE

USING TECHNIQUES OF PRECIOUS METAL FUSION with sophisticated precision, Gerda Flöckinger has been one of the key pioneers in art jewelry since the 1950s. Without her imagination and innovation serving as an inspiring example, much of what followed in the British art-jewelry movement may never have happened. Flöckinger uses the controlled fusion of gold in her unique voice: She works the gold dangerously close to the point of disintegration in pursuit of its enrichment, and she uses sumptuous scatterings of pearls and gemstones, such as diamonds, tourmalines, topaz, moonstones, and amber.

Flöckinger's marvelous pieces are ambiguously modern, at once natural and contrived. Her baroque forms and highly developed technical skills are instantly recognizable to art-jewelry collectors in Great Britain, where she enjoys an outstanding reputation, as well as around the world. Her jewelry is held in many public collections, including The National Museum of Scotland in Edinburgh, the Victoria and Albert Museum in London, the Boston Fine Art Museum, and the Schmuckmuseum in Pforzheim, Germany.



◀ **Ring with Tails and Discs** | 2003 and 2007
Dimensions unknown
18-karat gold, oval green and bronze-black pearls, gold, brown, and bronze diamonds; fused, formed, set
Photo by artist



◀ **Ring with Two Pendant Discs, One Plain Textured, One with Colored Diamonds** | 1997–1998

Dimensions unknown
18-karat gold, blue, grey, brown, gold, and pink diamonds; fused, set, linked
Photo by artist



Bracelet with Pendant Pieces | 1998 ▶

Length, 20.3 cm
18-karat gold, black cultured pearls, colored diamonds, gold moonstone; fused, formed, set, linked
Photo by artist



"The most fascinating aspect of my fusion techniques is that there is the possibility of ongoing augmentation and invention. In comparison to the predictability of working with cut metal surfaces, with fusion the range of possibilities becomes enormously enhanced."

▲ **Ring** | 1977

Ring, 1.9 x 2.3 cm; tails, 2.9-4.6 cm;
discs, 1.3 cm in diameter; pearls, 0.6-0.8 cm
18-karat gold, pearls, small diamonds,
opal; fused and formed, set stones
Photo by artist



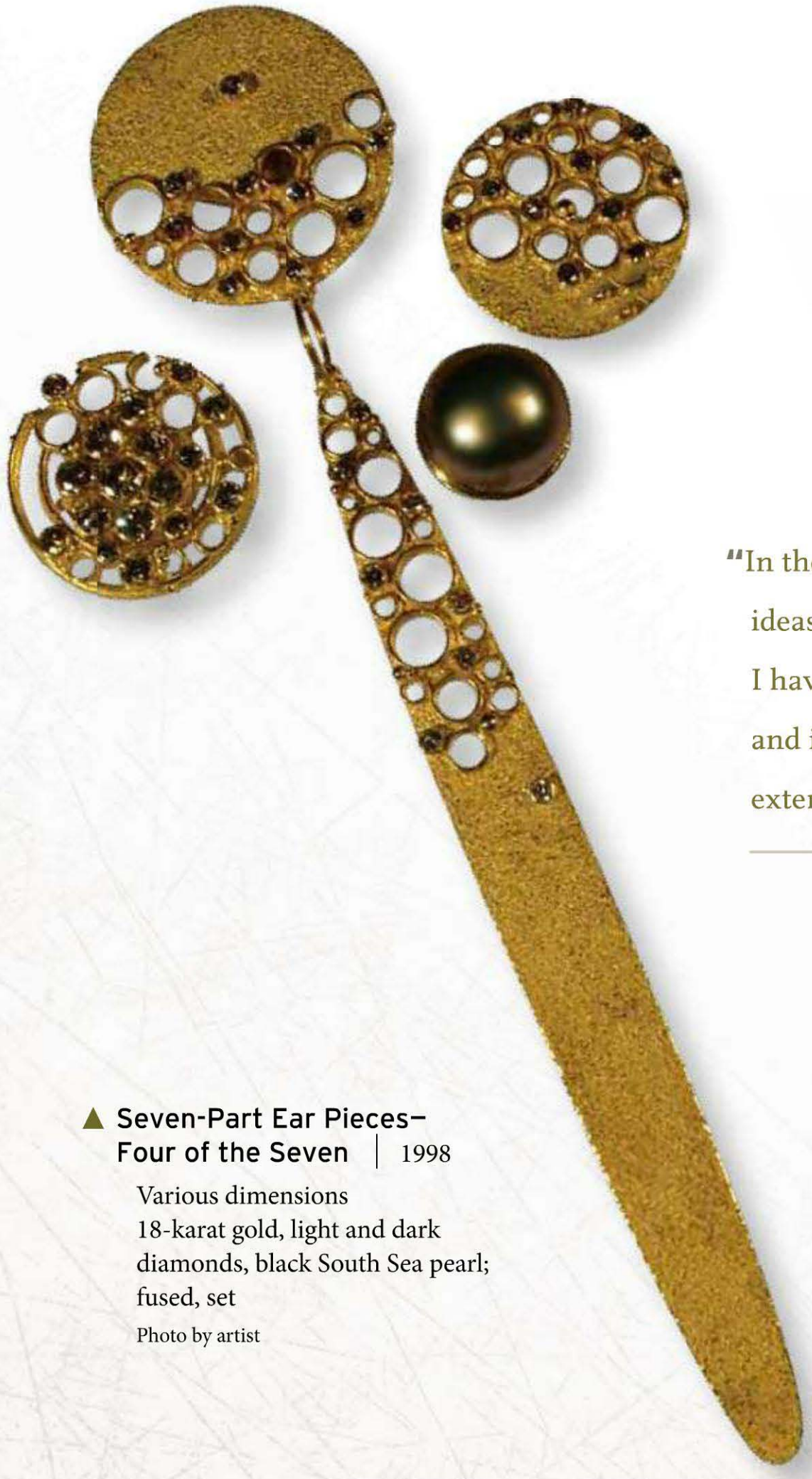
◀ **Ring** | 1986

2 x 3.9 cm
18-karat gold, drop-shaped opal,
colored diamonds; fused, formed, set
Photo by artist



Ring–One of a Pair | 1993 ▶

2 x 2.8 cm
18-karat gold, oval moonstone,
diamonds; fused, formed, set
Photo by artist



▲ **Seven-Part Ear Pieces–Four of the Seven** | 1998

Various dimensions
18-karat gold, light and dark diamonds, black South Sea pearl; fused, set

Photo by artist

"In the realm of jewelry, other people's ideas generally do not interest me greatly. I have always been far more interested and involved with art and, to quite an extent, also with fashion design."



▲ **Long Necklace** | 1995–1999

Length, 161 cm; maximum width, 2.2 cm
18-karat gold, silver, apricot, white, and grey pearls, colored diamonds, grey oval moonstone, round pink-beige moonstone; fused, formed, set, linked

Photo by artist

"My work is decorative, and above all I want it to enhance the body experience. I use stones and metals for their own qualities and for how they look together. I have no conventional view of stones or metals as matters of investment. I use gold and silver for their stability, and gold in particular for its abiding nature."



Ring for the Left Hand | 1991 ▶

2.1 x 2.4 cm
18-karat gold, pale matte fire opal, moss green diamonds; fused, formed, set

Fire opal cut by Gerda Flöckinger
Photo by artist



▼ **Ring** | 2006

1.9 x 1.8 cm
18-karat gold, diamonds;
fused, formed, set

Photo by artist



▲ **Ring** | 1998

2.1 x 2.1 cm
18-karat gold, pink tourmaline cabochon,
brown diamonds; fused, formed, set

Pink tourmaline cut by Gerda Flöckinger
Photo by artist



STEINBERG

Eva Steinberg

THE ART NOUVEAU ARCHITECTURE OF BAD NAUHEIM, Germany—her childhood hometown—is a primary influence in the creative efforts of Eva Steinberg. The use of color and variety of forms found in the jewelry of Art Nouveau master craftsman René Lalique helped develop Steinberg's fascination with compositional details. Steinberg employs multiple techniques, such as chasing, engraving, stone binding, and enameling in each piece of jewelry. She brings a radiant vitality to her work that is traditional yet thoroughly modern.

Steinberg uses opalescent enamels on gold to create the blossom leaves that are part of her earrings and pendants. The use of opalescent enamels requires precise application to keep the colors clear and bright. She credits workshops given by Hans Härtel and Giovanni Corvaja for advancing her skills in enameling and granulation, respectively. Steinberg's classic jewelry is shown in European galleries and at the Sculptural Object and Functional Art (SOFA) exhibitions in Chicago and New York.



Ring | 2006 ▶
1.8 x 2.1 cm
21-karat gold, beryl;
hand fabricated
Photo by Matthias Demand

▼ **Bracelet** | 2007

6.7 x 3.2 cm
21-karat gold, sunstone, diamonds;
hand fabricated

Photo by Matthias Demand





▲ **Earrings** | 2007

Each, 2 x 2.4 cm
21-karat gold, opal, enamel, freshwater pearls; hand fabricated
Photo by Matthias Demand



▲ **Earrings** | 2006

Each, 2.2 x 3.1 cm
21-karat gold, opal, enamel, South Sea pearls; hand fabricated
Photo by Matthias Demand



◀ **Ring** | 2003

2.5 x 1.9 cm
21-karat gold, freshwater pearl; chased
Photo by Matthias Demand

"In making my jewelry, I bring together old techniques, ornaments, and used materials to create a new order and combination."



Necklace | 2006 ▶

20 x 16 cm
21-karat gold, opal, enamel, serpentine beads; hand fabricated
Photo by Matthias Demand

Bracelet | 2006 ▶

5.8 x 5.5 cm
21-karat gold, pure gold, opal, enamel, kunzite beads; hand fabricated
Photo by Matthias Demand



▼ **Earrings** | 2003

Largest, 1.7 x 2.3 cm
21-karat gold, pure gold, enamel; hand fabricated
Photo by Hans-Joachim Härtel



"To transfer the form and color of nature—with their clarity, effortlessness, and playfulness—into my work is an absolute challenge for me. I try to harmonize form and color in the shimmering enamel combined with gold."





◀ **Necklace** | 2005

18 x 18 cm
21-karat gold, pure gold, opal, enamel, antique Roman glass beads; hand fabricated

Photos by Matthias Demand



▲ **Earrings** | 2004

Largest, 2.3 x 1.8 cm
21-karat gold, opal, enamel, cultivated pearls; hand fabricated
Photo by Matthias Demand

▼ **Earrings** | 2003

Each, 2.3 x 2 cm
21-karat gold, pure gold, opal, enamel, amethyst, chrysophrase; hand fabricated
Photo by Matthias Demand



"When I observe people looking at my jewelry, I see smiles light up their faces. My intention is to find vitality for myself, express it in my work, and help bring it out in others. With jewelry, we can bring the beauty that lies concealed within to life."



▲ **Bracelet** | 2003

6.5 x 4.7 cm
21-karat gold, tourmaline beads, diamonds; hand fabricated

Photo by Matthias Demand



PRIEST

Linda Kindler Priest

REPOUSSÉ—A TECHNIQUE THAT CAN BE TRACED TO METALSMITHING in Mesopotamia during the Bronze Age—is the procedure Linda Kindler Priest uses to create the relief in her remarkable jewelry. This ancient method is a means of transforming metal by working directly on it, as opposed to creating a form by pouring molten metal into a mold. The process is slow, as the gold is worked from both sides with pencil-like steel tools called punches. A chasing hammer is used to tap the variously shaped punches into the gold sheet, adding rich subtleties and texture. No longer cold, hard, and plain, the gold becomes dynamic and complex during this procedure.

Priest, who is based in Massachusetts, uses repoussé to create pieces that can be characterized as wearable sculptures. She derives the narrative for her designs from the study of nature. Birds, bees, and dragonflies are frequent thematic subjects in her work. The story she tells in each piece can be as simple as a flower growing from the earth, or it can be a more complex statement about balance and harmony in life. Either way, the golden images that Priest creates convey new ways of seeing the beauty that emanates from the earth.



Toucan—A Brooch in Two Parts | 2007 ▶

12.1 x 3.8 x 1 cm

14-karat gold, chrysoberyl, yellow sapphires, blue sapphires, malachite, azurite, silver; repoussé, bezel set, fabricated, oxidized, chased

Photo by Gordon Bernstein



▲ **Dragonfly and Bee Bracelet** | 2003

2.5 x 7 x 5.7 cm
14-karat gold, tsavorites; repoussé, fabricated, hinged, soldered, bezel set, hand made

Photo by Gordon Bernstein

▼ **Bee Progress Necklace** | 2004

17.8 x 19.1 cm
14-karat gold, diamonds; repoussé, hinged, cast, bezel set, hand fabricated

Photo by Gordon Bernstein



"I am completely involved with every piece. I am the designer, I sculpt the forms, choose the stone, contemplate every line, whether straight or curved. Everything is important. Each piece is unique and a direct expression of me."



▲ **Two Little Ducklings Earrings** | 2007

Each, 3.5 x 2.2 x 0.5 cm
14-karat gold, tourmaline crystals, pearls; repoussé, fabricated

Photo by Gordon Bernstein



◀ **Signs of Life: Baby Lily Trotter Brooch in Pendant** | 2005

7 x 3.2 x 1 cm
14-karat gold, champagne diamonds, 18-karat gold bezels, silver, ruby, silk thread, pearls; repoussé, bezel set, pierced, fabricated, hinged

Photo by Gordon Bernstein



▲ **Hummingbird Garden—A Brooch in Two Parts** | 2007

10.2 x 5.7 x 0.6 cm
14-karat gold, green diamonds, green sapphire, jade, silver; fabricated, repoussé, bezel set, carved, oxidized, chased
Photo by Gordon Bernstein



▲ **Snowy Egret Brooch** | 2002

10.1 x 4.1 x 0.6 cm
14-karat gold, yellow topaz, yellow diamond, natural crystal; repoussé, fabricated, bezel set, polished
Photo by Gordon Bernstein



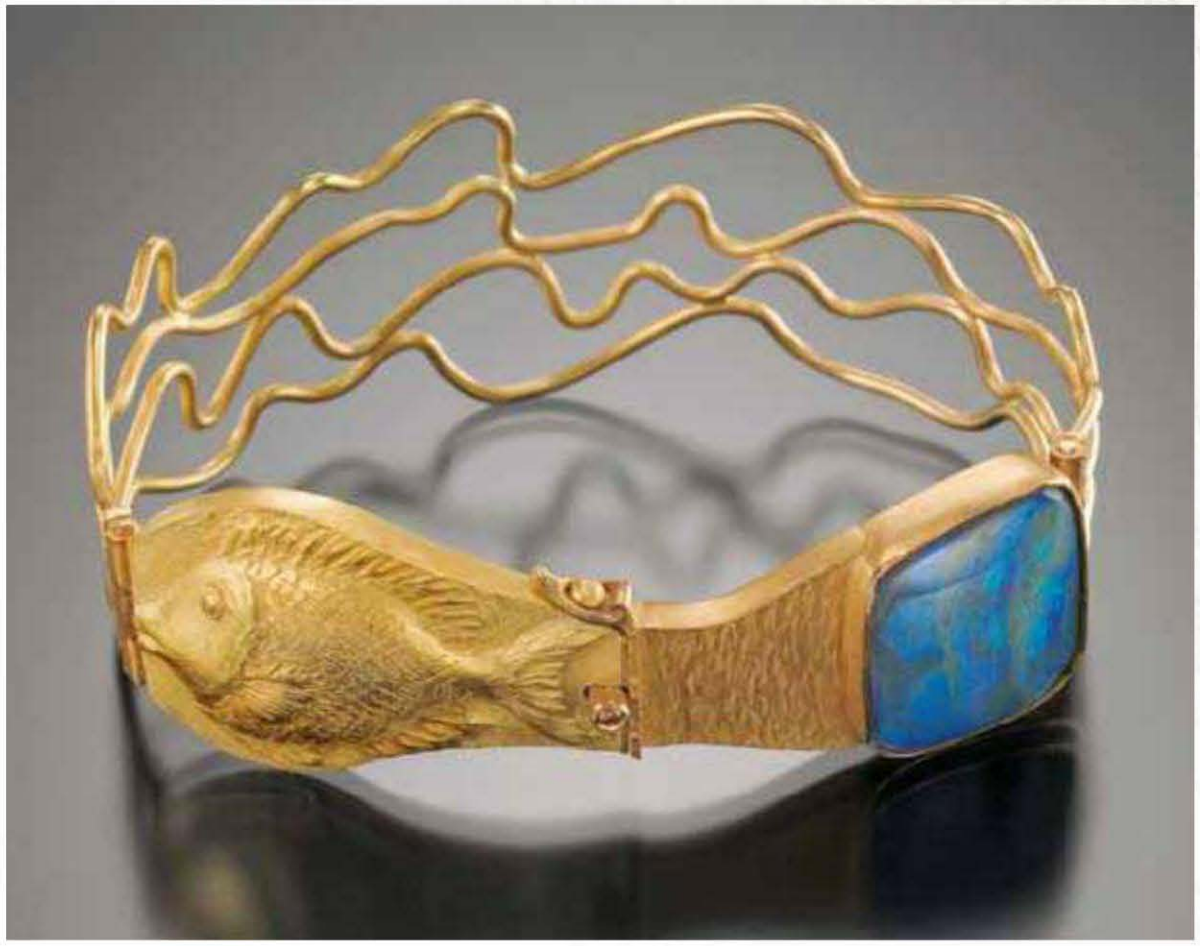
▲ **Beauty in the Deep—A Brooch in Two Parts** | 2007

8.3 x 5.1 x 0.6 cm
14-karat gold, colored diamonds, agate, silver; fabricated, repoussé, fused, bezel set, oxidized
Photo by Gordon Bernstein



▲ **Flower and Pot—A Brooch in Two Parts** | 2007

11.4 x 3.8 x 1 cm
14-karat gold, orange sapphires, quartz, silver; repoussé, fabricated, chased, bezel set, oxidized
Photo by Gordon Bernstein



▲ **Deep Water Fish Bracelet** | 2006

2.5 x 7 x 5.7 cm
14-karat gold, blue boulder opal; repoussé, fabricated, chased, bezel set, hinged, hand made
Photo by Gordon Bernstein

"Stones can add contrast and excitement in combination with gold. They have a dual purpose in my work—they are meant to express a mood and an object. It is the harmony and balance between a stone and a metal image that creates a great piece."



▲ **Dogwood—A Brooch in Two Parts** | 2007

7.6 x 4.4 x 0.6 cm
14-karat gold, yellow sapphire, dendrite, silver; fabricated, repoussé, chased, bezel set
Photo by Gordon Bernstein



▲ **Camel in the Desert at Night Bracelet** | 2006

3 x 7.6 x 5.4 cm
14-karat gold, champagne diamonds, silver; hinged, repoussé, bezel set, chased, oxidized
Photo by Gordon Bernstein



▲ **Colt #1 Bracelet** | 2007

3.8 x 7 x 5.1 cm
14-karat gold, silver, tsavorites, 18-karat gold; repoussé, chased, oxidized, set, hand fabricated
Photo by Gordon Bernstein

"There are quite a variety of dragonflies and bees in my neighborhood. I have been known to capture bugs so I can draw them precisely. This is a good way to really see things."



▲ **Expectations of a Great Oak Necklace** | 2004

19.1 x 17.8 cm
14-karat gold, diamonds; repoussé, hinged, fused, bezel set, hand fabricated

Photo by Gordon Bernstein



Oriental Dragonfly—A Brooch in Two Parts | 2006 ▶

9.5 x 4.8 x 0.6 cm
14-karat gold, diamonds, jade, silver, pink sapphire; repoussé, fused, fabricated, bezel set, oxidized

Photo by Gordon Bernstein

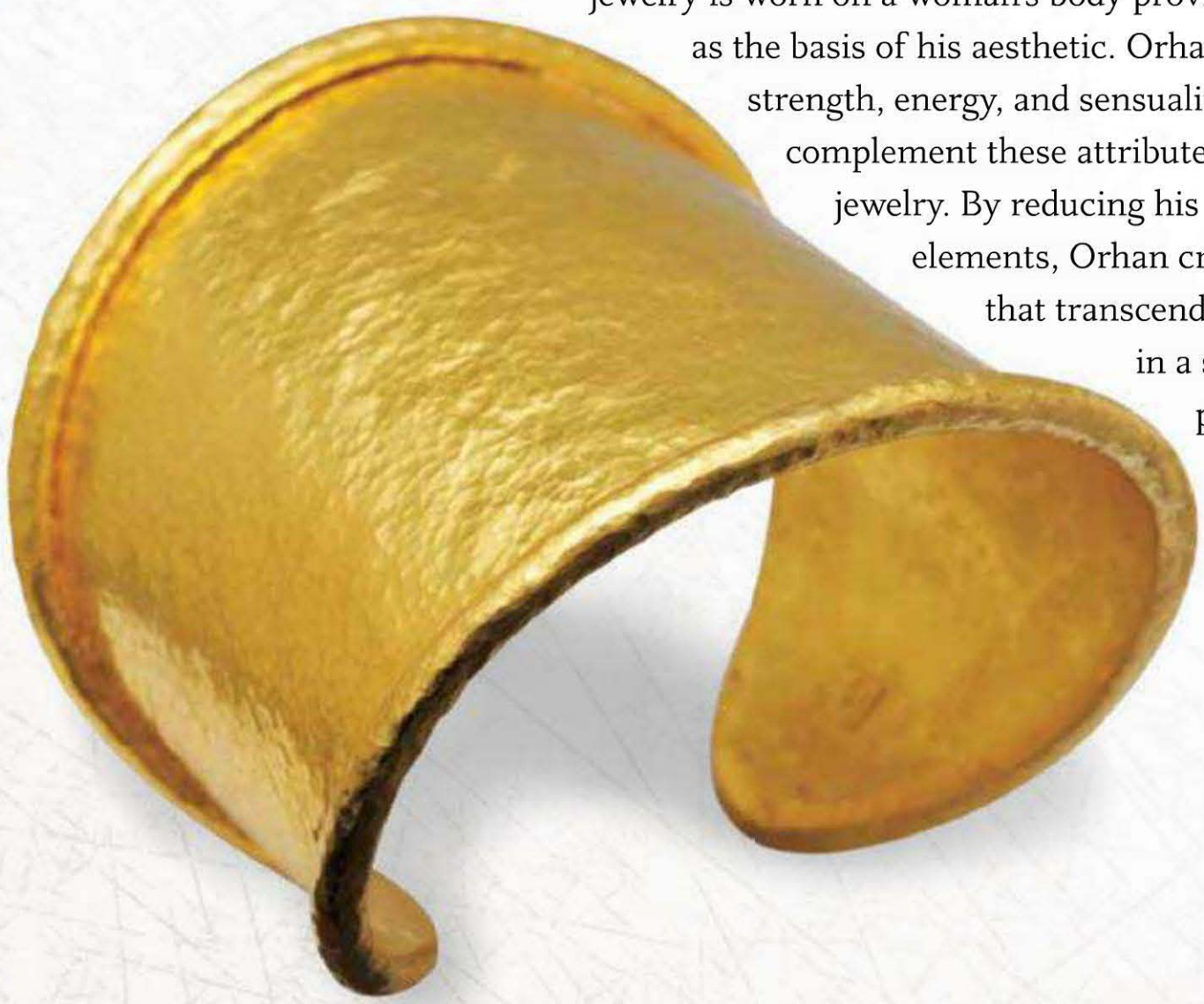


ORHAN

Gurhan Orhan

THE ANCIENT LEGACIES OF ANATOLIAN AND BYZANTINE METALSMITHS are beautifully manifested in the work of Gurhan Orhan. A native of Turkey, Orhan is a self-taught artist whose interest in the early goldsmiths of his homeland led him to perfect the centuries-old art of hammering. Using it and other primitive manual fabrication techniques, he now crafts necklaces, rings, and bracelets that evoke the traditions of antiquity.

Orhan draws his inspiration from women: The mythic concept of the feminine and the way in which jewelry is worn on a woman's body provide him with ideas and serve as the basis of his aesthetic. Orhan designs with gold's warmth, strength, energy, and sensuality in mind, and he hopes to complement these attributes in the women who wear his jewelry. By reducing his designs to their most essential elements, Orhan creates classic heirloom pieces that transcend fashion. He uses ethnic motifs in a style that could be called neo-primitive. Sophisticated and elegant, his pieces fulfill the primary function of ornament in the classic sense of the word, radiating a sense of true connectivity with the past.



◀ **Xena Cuff** | 2005

6.2 cm wide
24-karat gold; hand hammered, hand fabricated

Photo by artist





◀ **Amulet Bracelet** | 2002

1.2 x 19.1 cm
24-karat gold; hand hammered, hand fabricated

Photos by Ralph Gabriner



◀ **Emerald Envy Necklace** | 2007

45.7 x 4.6 x 5.7 cm
24-karat gold, emeralds; hand hammered, hand fabricated
Photo by artist

"The most difficult part of the creative process is to make complex pieces look simple. I work hard to reduce my designs to their most important elements. But all of them have nuances that demand resolution."



Knot Bangle | 2005 ▶

6.5 x 8.4 cm
24-karat gold; hand hammered, hand fabricated
Photo by artist



◀ **Dome Necklace** | 2007

48.3 x 1.6 cm
24-karat gold; hand hammered, hand fabricated

Photo by artist

Diamond Moonbeam Ring | 2007 ▶

3.2 x 2.8 cm
24-karat gold, diamonds; hand hammered, hand fabricated

Photo by artist





◀ **Willow Necklace** | 2007

45.7 x 10.2 cm
24-karat gold; hand hammered, hand fabricated
Photo by artist



Lush Necklace | 2007 ▶

124.5 x 0.8 cm
24-karat gold; hand hammered, hand fabricated
Photo by artist

"I try to use design motifs and styles that resonate with my current vision for today's fashion."

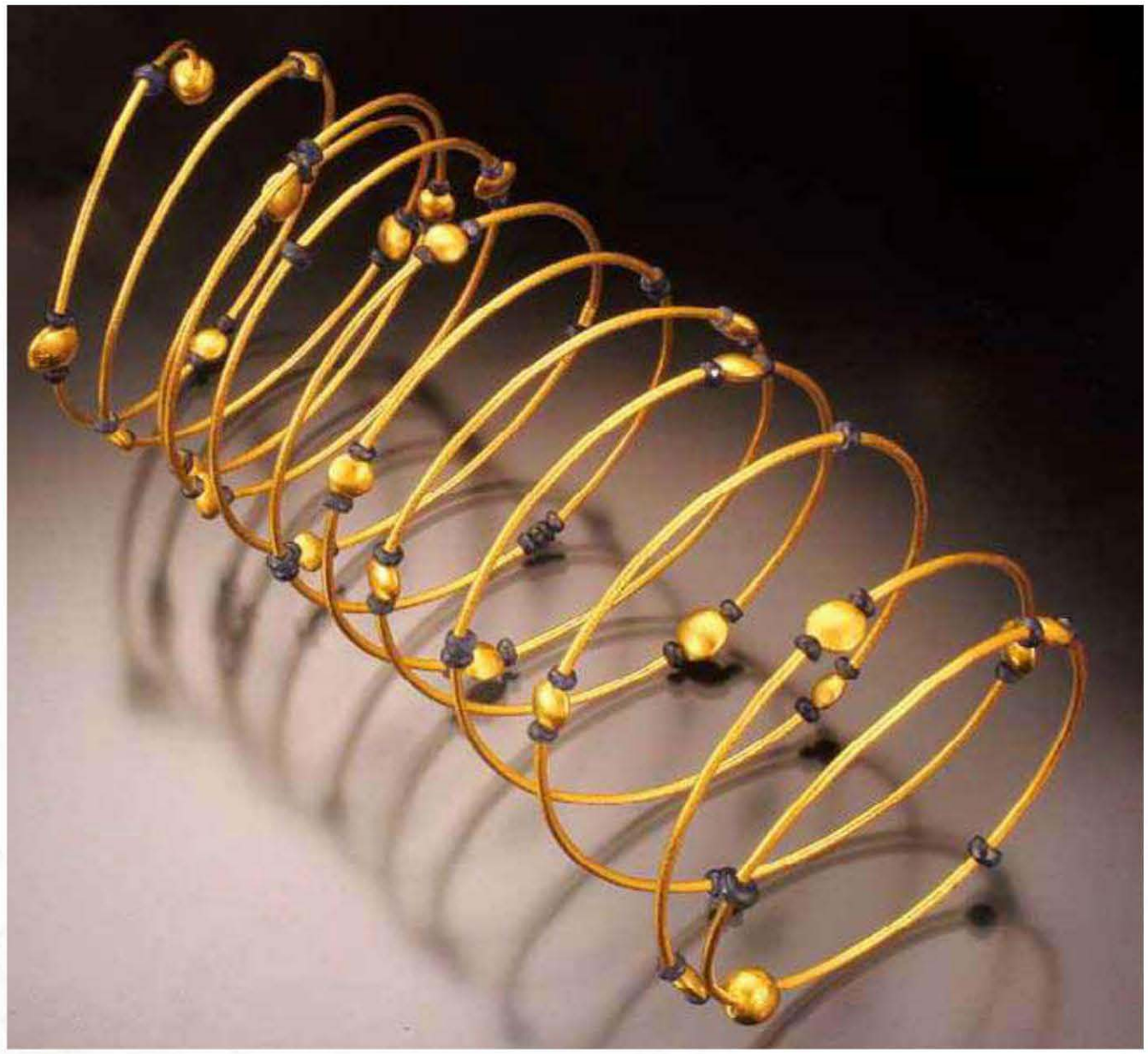


▲ **Camelot Necklace** | 2006

43.2 x 3.6 cm
24-karat gold, champagne diamonds;
hand hammered, hand fabricated

Photo by artist

"As well as looking wonderful, I want my designs to cause wonder."

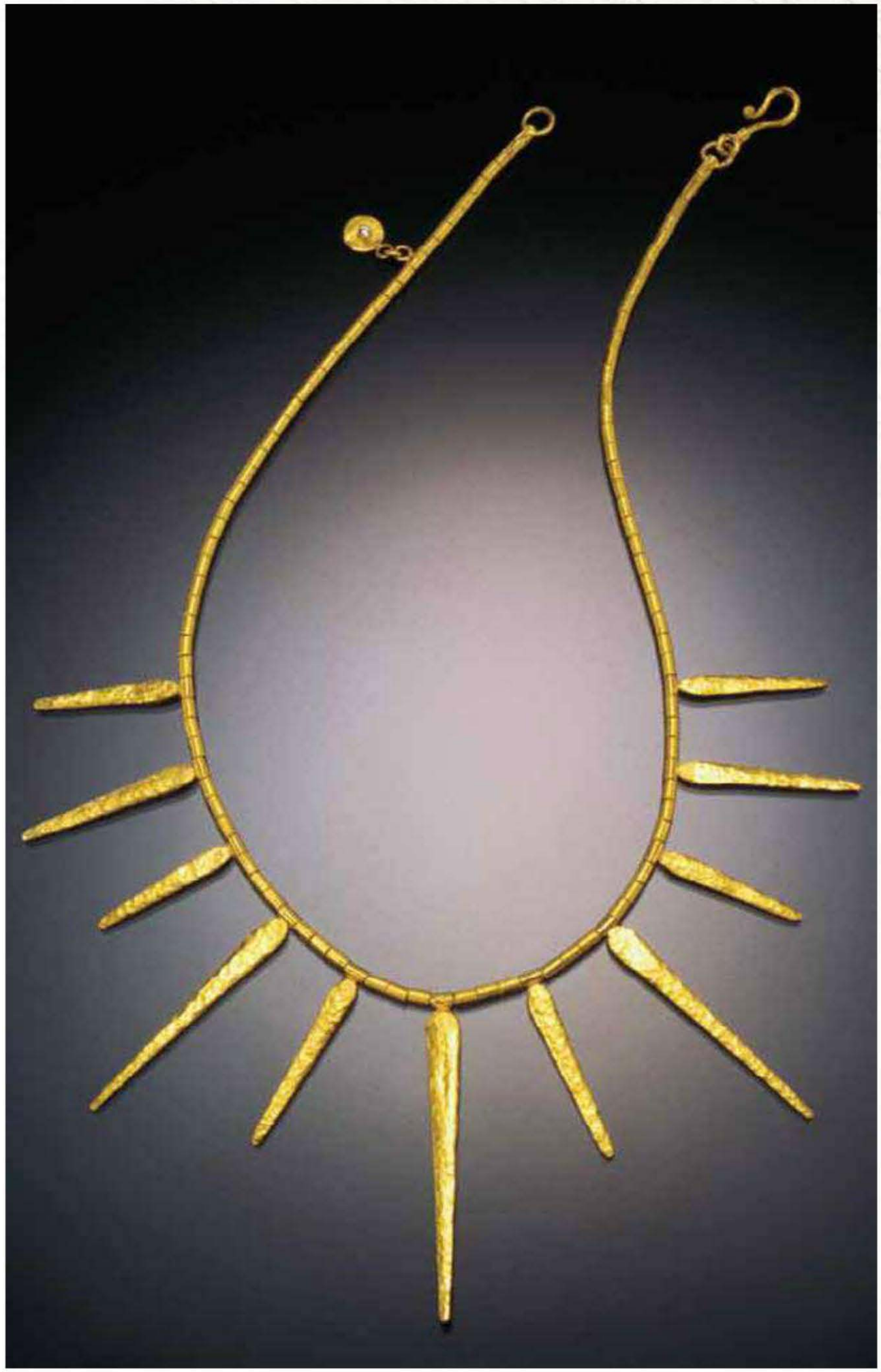




▲ **10-Strand Spring Bracelet** | 2000

6.5 x 2.6 cm
24-karat gold; hand hammered, hand fabricated

Photos by artist



◀ **Droplet Necklace** | 2001

40.6 x 5.1 cm
24-karat gold; hand hammered, hand fabricated

Photo by Ralph Gabriner



ZORZI

Alberto Zorzi

USING CONVENTIONAL GOLDSMITHING TECHNIQUES to produce avant-garde designs, Italian artist Alberto Zorzi creates cutting-edge pieces that have a definite sense of tradition. Zorzi studed textile design, painting, and architecture at the renowned Istituto d'Arte Pietro Selvatico—a school that has produced many respected European goldsmiths—and eventually chose jewelry design as his mode of artistic expression. Early pieces were influenced by the strict forms of classical geometry and featured understated colors, such as muted blues and natural greens. Then came the "La Citta" ("The City") series, which includes some of Zorzi's most inventive work. The brooches, pendants, and rings in this series have oval, round, or quadratic frames and overlapping surfaces, which create a sense of volume. Gemstones and polished shards of colored plastic bring to mind vividly painted buildings. These are pieces that reflect Zorzi's remarkable abilities as a sculptor and his diligence as a craftsman.

Zorzi, who enjoys experimenting with new techniques, is a tireless innovator. Since 1987, he has taught jewelry design and metalsmithing at the Istituto d'Arte Pietro Selvatico and has served as a lecturer at the European Institute of Design in Milan and at the University of Florence.



La Citta Ring | 2002 ▶
6.5 x 3 x 3.5 cm
18-karat yellow gold; hammer forged, welded
Photo by Massimo Sormonta



◀ **La Citta Pin** | 1996

8 x 3.5 x 2 cm
18-karat yellow gold; forged, glazed, hammered, welded
Photo by Massimo Sormonta



La Citta Ring | 2005 ▶

5 x 2.5 x 3 cm
18-karat yellow gold; hammer forged, soldered
Photo by Studio Quasar



▲ **La Citta Choker and Pendant** | 2007

6 x 3.5 x 3.3 cm
18-karat yellow gold, synthetic rubies; hammer forged, embossed, glazed, soldered, polished
Photo by Studio Quasar

"Through my work I try to breach the perception that is generally reserved for jewelry: its two-dimensionality. My intention has always been to create jewelry that has a strong three-dimensional quality."



▲ **Opera Aperta Choker and Pendant** | 2007

15 x 16 x 3 cm
18-karat yellow gold, white agate, malachite;
hammer forged, embossed, glazed, soldered, polished

Photo by Studio Quasar



▲ **La Scrittura Bracelet** | 2004

14.5 x 16 x 12 cm
18-karat yellow gold;
engraved, glazed

Photo by Studio Quasar

"To me, a piece of jewelry can have the same dignity, the same force, and the same value as an artwork. A piece of jewelry has the potential to become a micro-sculpture or micro-painting."



▲ **Opera Aperta Pin** | 2000

10 x 6 x 4.5 cm
18-karat yellow gold, mother-of-pearl;
hammer forged, embossed, welded, polished
Photo by Studio Quasar



◀ **Structura Earrings** | 1996

3.3 x 2.5 x 1 cm
18-karat yellow gold; welded
Photo by Massimo Sormonta



▲ **Opera Aperta Ring** | 2006

4.8 x 4.6 x 3 cm
18-karat yellow gold, amethyst;
hammer forged, polished, embedded
Photo by Massimo Sormonta

▼ **Opera Aperta Ring** | 2005

4.5 x 3 x 2 cm
18-karat yellow gold, synthetic rubies;
hammered, soldered, glazed, finished
Photo by Studio Quasar





▲ **La Citta Ring** | 1999

5.5 x 2.5 x 4.2 cm
18-karat yellow gold;
hammer forged, soldered

Photo by Massimo Sormonta



SAJET

Philip Sajet

THE NETHERLANDS IS PERHAPS THE ONE COUNTRY IN WHICH the concept of jewelry has been deconstructed to its very essence. Since the late 1960s, Dutch artists have been experimenting with found objects, transforming them into jewelry—and often with fascinating results. That is why the work of Philip Sajet, who has reverted to the use of classic materials like gold and stones, seems to mark an important turning point: Thanks in part to his masterfully designed pieces, Dutch jewelry has returned to its classic roots.

Sajet remains faithful to a few rules when making his jewelry. His pieces must be wearable. They must touch the skin and be created from time-durable materials. And, above all, they must embody a statement, one that can be shared by the wearer. While his jewelry holds a mysterious beauty, it can never be dismissed as merely pretty. Sajet's pieces often balance on the knife edge between charming and challenging.

Over the past 30 years, Sajet has built up an intriguing body of work in which it is difficult to trace a single continuing theme. With each piece he moves toward a self-contained result, which bears witness to his sureness of concept, design, and choice of material. It is this assurance, combined with remarkable craftsmanship, that has earned Sajet a special place among the top international makers of modern art jewelry.



Cactus Ring | 2006 ▶
4 x 2 x 2 cm
18-karat gold; constructed, drilled, soldered
Photo by Beate Klockmann



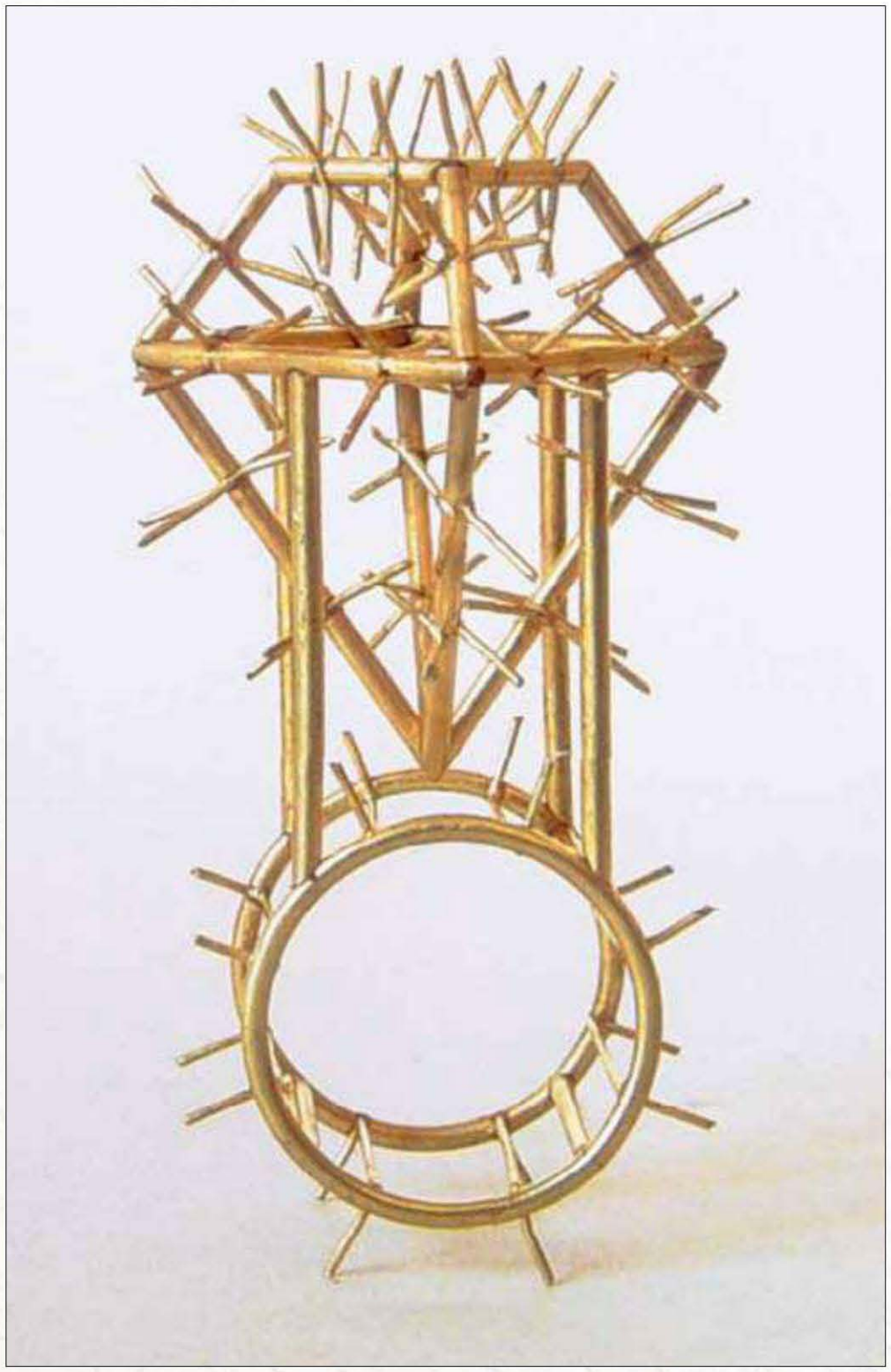
◀ **Straal Verticaal** | 2003

3 x 2.5 x 1 cm
18-karat yellow gold, 18-karat white gold; constructed, soldered
Photo by Beate Klockmann



Deco Ring | 2003 ▶

4 x 3 x 1 cm
18-karat yellow gold, 18-karat white gold; constructed, soldered
Photo by Beate Klockmann



▲ **Cactus Ring** | 2003

4.2 x 2.2 x 2.2 cm
18-karat gold; drilled, soldered
Photo by Beate Klockmann



▲ **The Parasite Ring** | 1993

4.5 x 2.5 x 1.5 cm
18-karat gold, rock crystal;
constructed, cut, drilled, soldered
Photo by Jan Otsen



▲ **Columns Earrings** | 1995

Each, 8.5 cm tall
18-karat gold; soldered
Photo by Jan Otsen

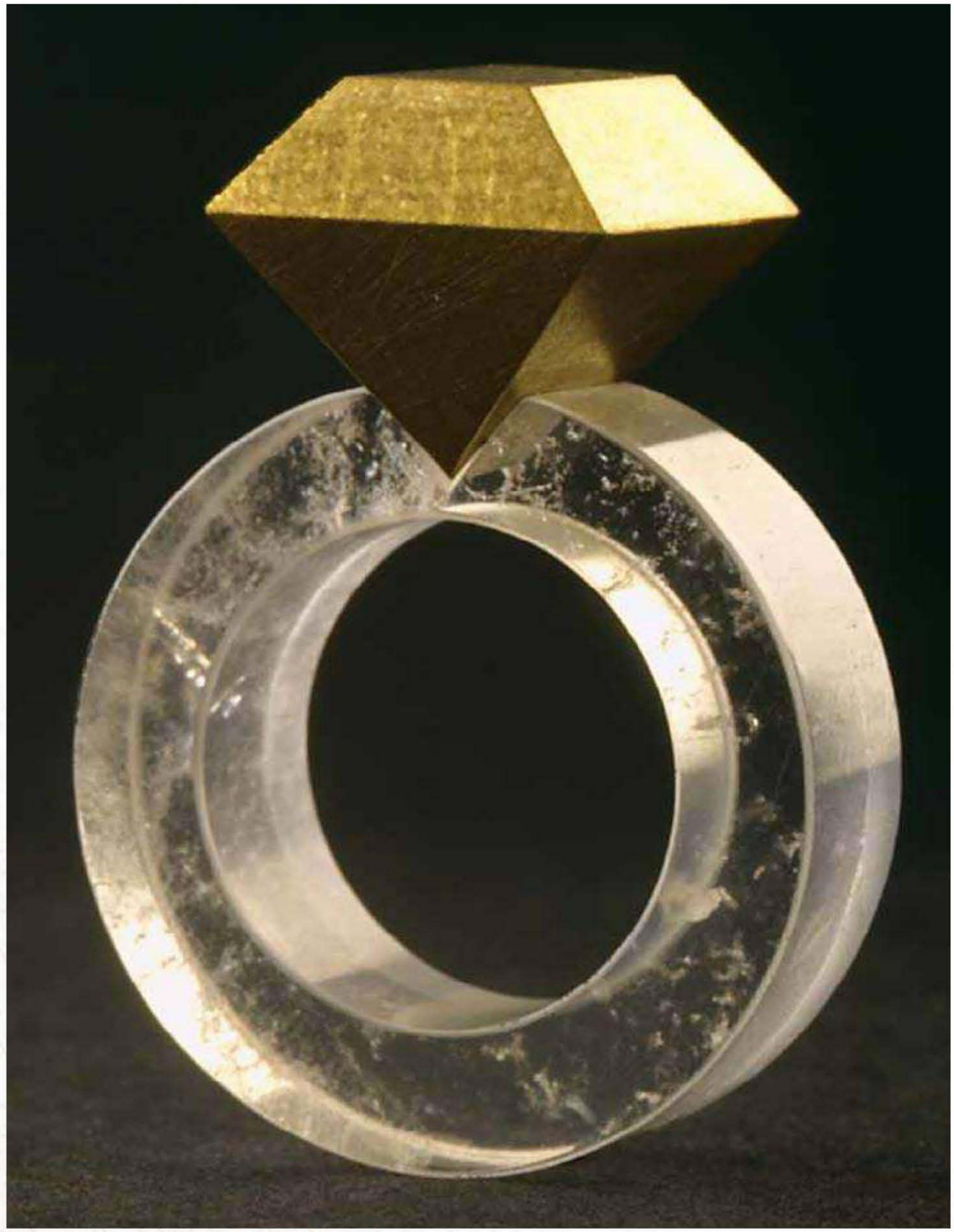


▲ **Castle Ring** | 1987

4 x 2 x 1 cm
18-karat gold, rose quartz,
niello; constructed, cut, set
Photo by Jan Otsen

"Gold is a wonderful artificial surrogate for sun and life."

"I like to imagine someone from another culture, in a faraway future, finding the remnants of our civilization with my jewelry among them."



Glue Ring | 1997 ▶

3.5 x 2.5 x 1 cm
18-karat gold, rock crystal;
constructed, soldered, glued

Photo by Jan Otsen



▲ **Surface Ring** | 1989

3.5 x 3.5 x 2 cm
18-karat yellow gold, 18-karat white gold, pure gold, niello; hammered, constructed

Photo by Jan Otsen



▲ **Poppy Flower** | 1988

3 x 2.5 x 2.5 cm
18-karat white gold, pure gold, niello: sawed, bent, hammered, soldered

Photo by Jan Otsen



◀ **Angle Ring** | 1987

3 x 2.5 x 1.5 cm
18-karat gold, enamel, niello; constructed, bent, soldered

Photo by Jan Otsen

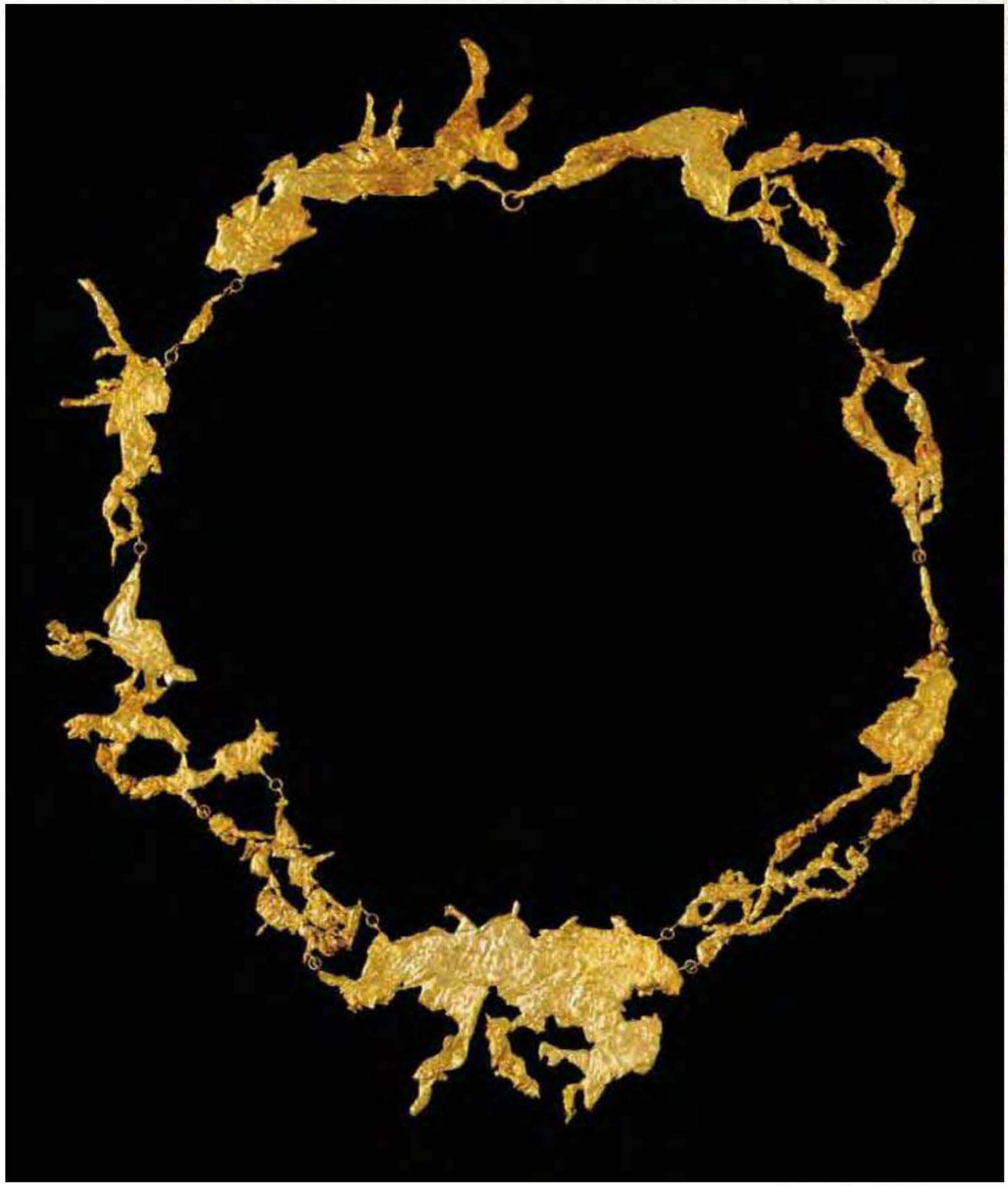


▲ **Garland** | 1998

17 x 11 x 2 cm
18-karat gold, pure gold;
sawed, bent, microflamed

Photo by Jan Otsen

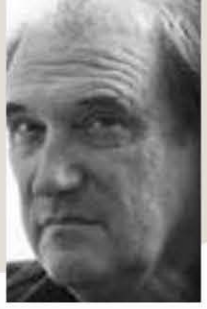
"I play with fire. I have to. I am a goldsmith."



▲ **Splashes** | 1998

11.5 x 13 x 0.1 cm
18-karat gold; melted, soldered, connected

Photo by Jan Otsen

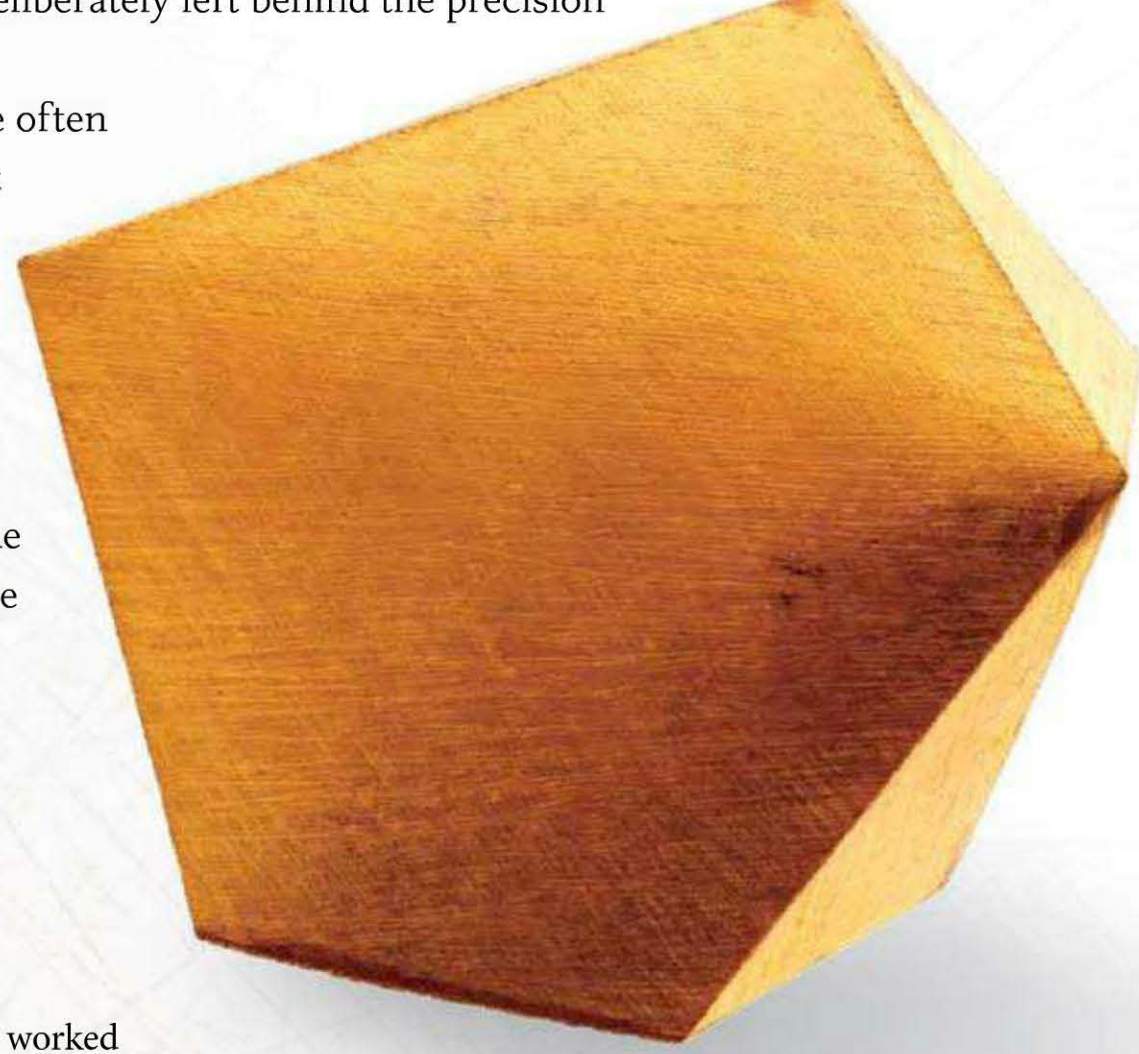


BABETTO

Giampaolo Babetto

ONE OF THE MOST IMPORTANT ARTISTS to come out of the Padua School, Giampaolo Babetto makes brilliant jewelry that honors traditional materials such as gold, yet also embraces less traditional materials like epoxy resin. Babetto was a student of Mario Pinton, a seminal artist and instructor at the Istituto d'Arte Pietro Selvatico in Padua, Italy. In the 1960s, Babetto integrated traditional jewelry making with principles from the avant-garde art movements of that decade. As a minimalist jewelry maker in the 1980s, he reduced the elements in his composition to their bare essentials. Reflecting the international shift to Post-Modernism, Babetto relinquished strict geometric work and experimented by making a series of figurative brooches inspired by Renaissance- and Baroque-era paintings. He began to use color in an emotional and dramatic way. Then, as he moved back to geometrical compositions in the early 1990s, Babetto deliberately left behind the precision of his earlier works to attain a more abstracted style.

In his abstract geometric pieces, the gold surfaces are often dusted with bright blue or red pigments. Babetto's most recent jewelry includes intensely colored, transparent acrylic shards, which are placed with the reverence usually reserved for gemstones and pearls. His jewelry now uses twists and tangles of gold wire that seem to totally eradicate the geometry that distinguished his earlier work. Babetto's jewelry not only changes with the times; it's important and profound enough to change the artistic trends those times embody.



Untitled | 1997 ▶
6.5 x 6.5 x 2.7 cm
18-karat yellow gold;
hand fabricated, slab worked
Photo by Guistino Chemello



▲ **Untitled** | 2007

9.1 x 7.2 x 1.5 cm
18-karat yellow gold, pigment;
hand fabricated, slab worked
Photo by Guistino Chemello



Untitled | 2007 ▶

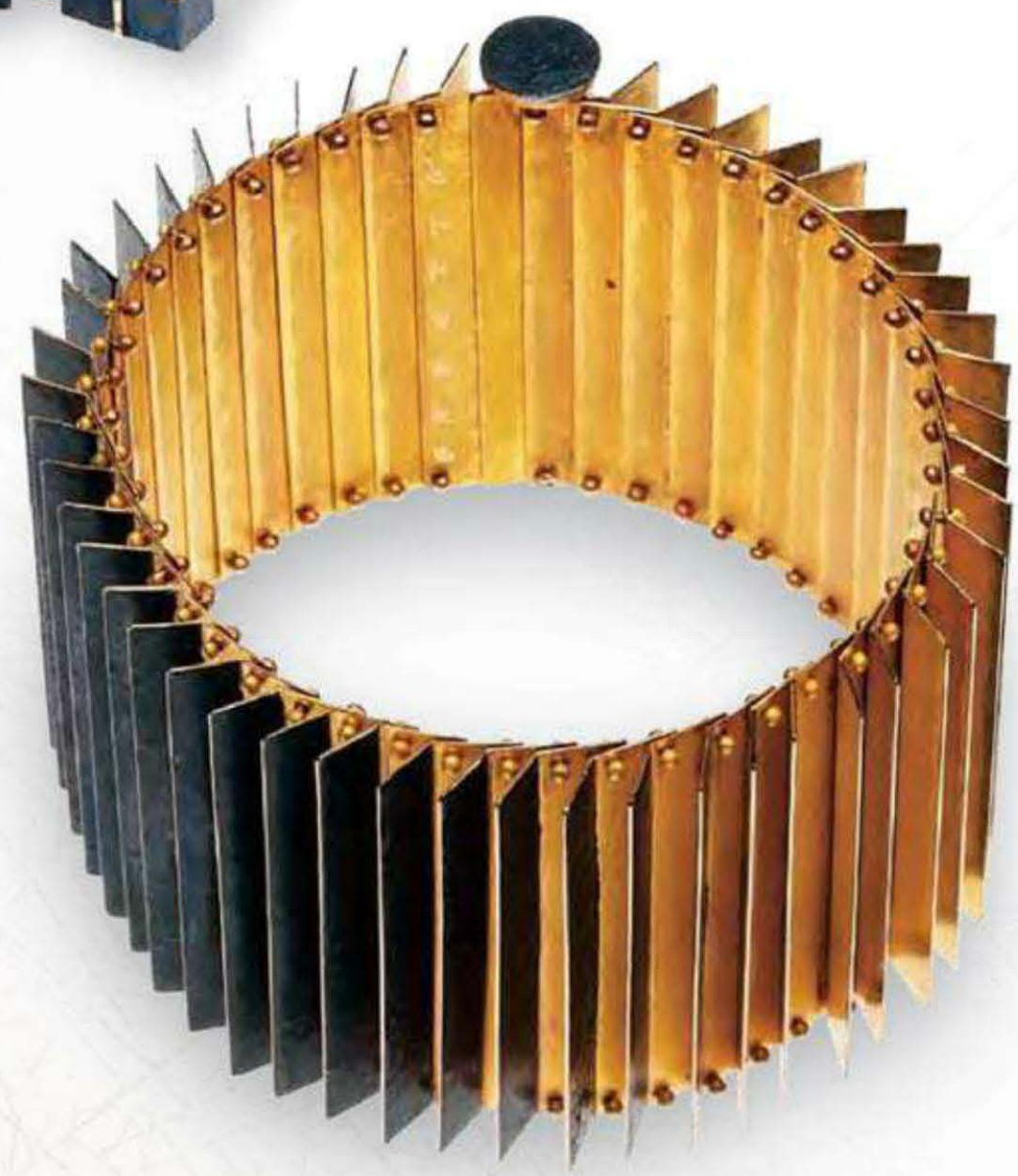
7.9 x 4.5 x 1.8 cm
18-karat yellow gold, pigment;
hand fabricated, slab worked
Photo by Guistino Chemello



◀ **Untitled** | 1995

100 x 1 x 1 cm
18-karat white gold, niello;
hand fabricated, slab worked
Photo by Guistino Chemello

"Sometimes a sequence of cubes moves on spaced hinges, allowing the pieces to spiral for maximum mobility and portability."



Untitled | 2007 ▶

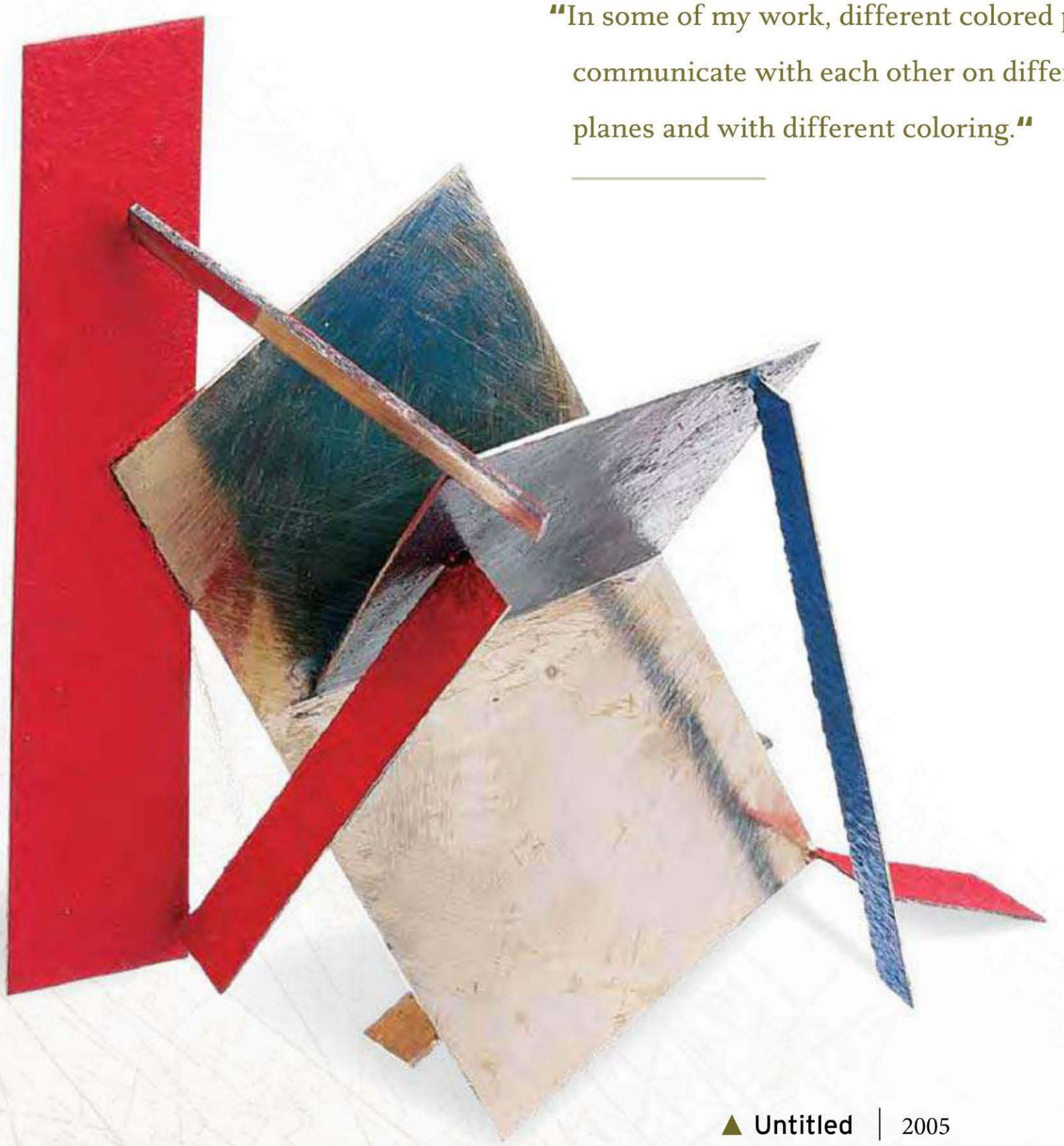
6.5 x 6.5 x 4 cm
18-karat yellow gold, niello;
hand fabricated, slab worked
Photo by Guistino Chemello



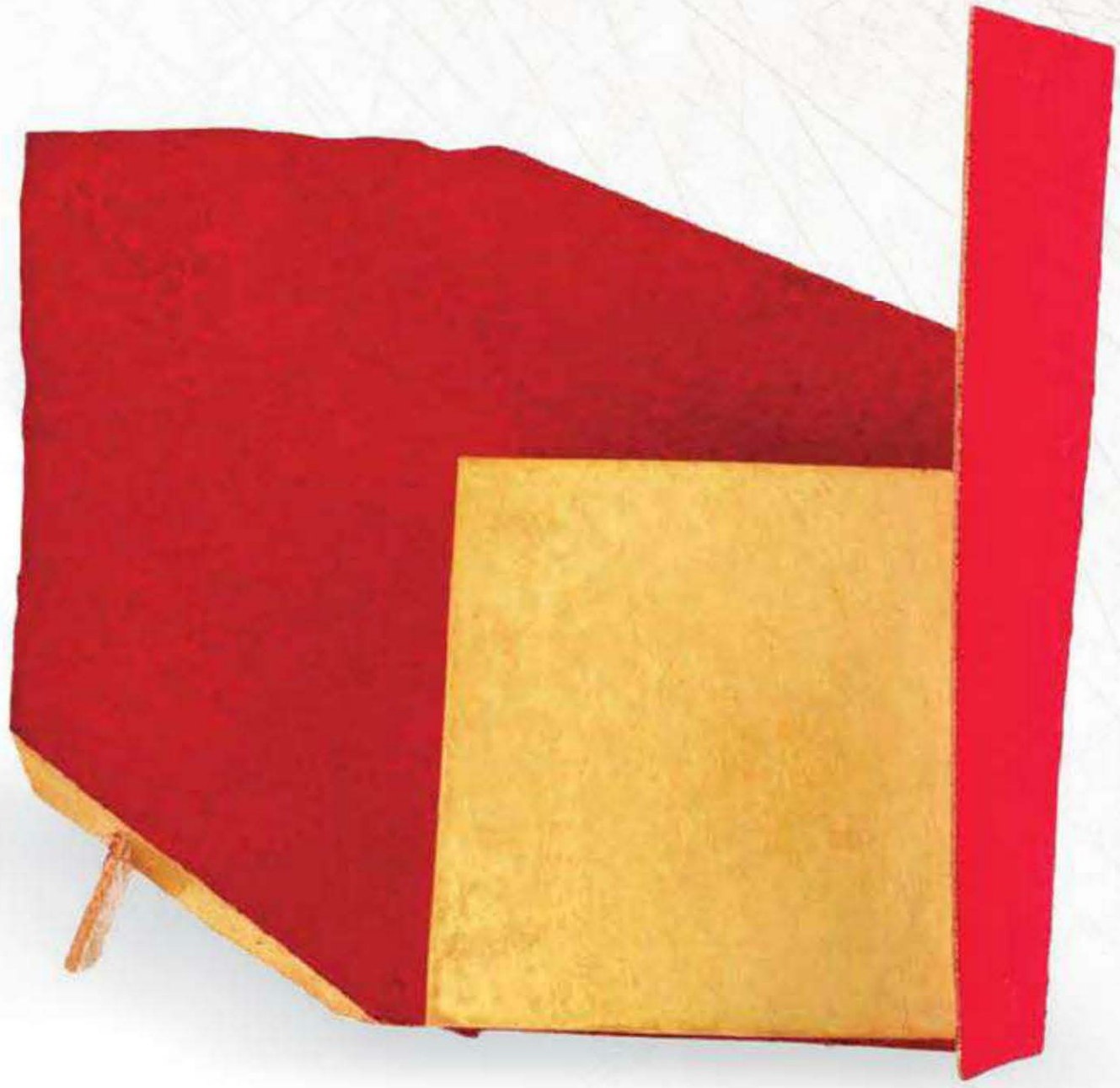
▲ **Untitled** | 1992

21 x 4 x 0.5 cm
18-karat yellow gold; hand fabricated, slab worked
Photo by Guistino Chemello

"In some of my work, different colored parts communicate with each other on different planes and with different coloring."



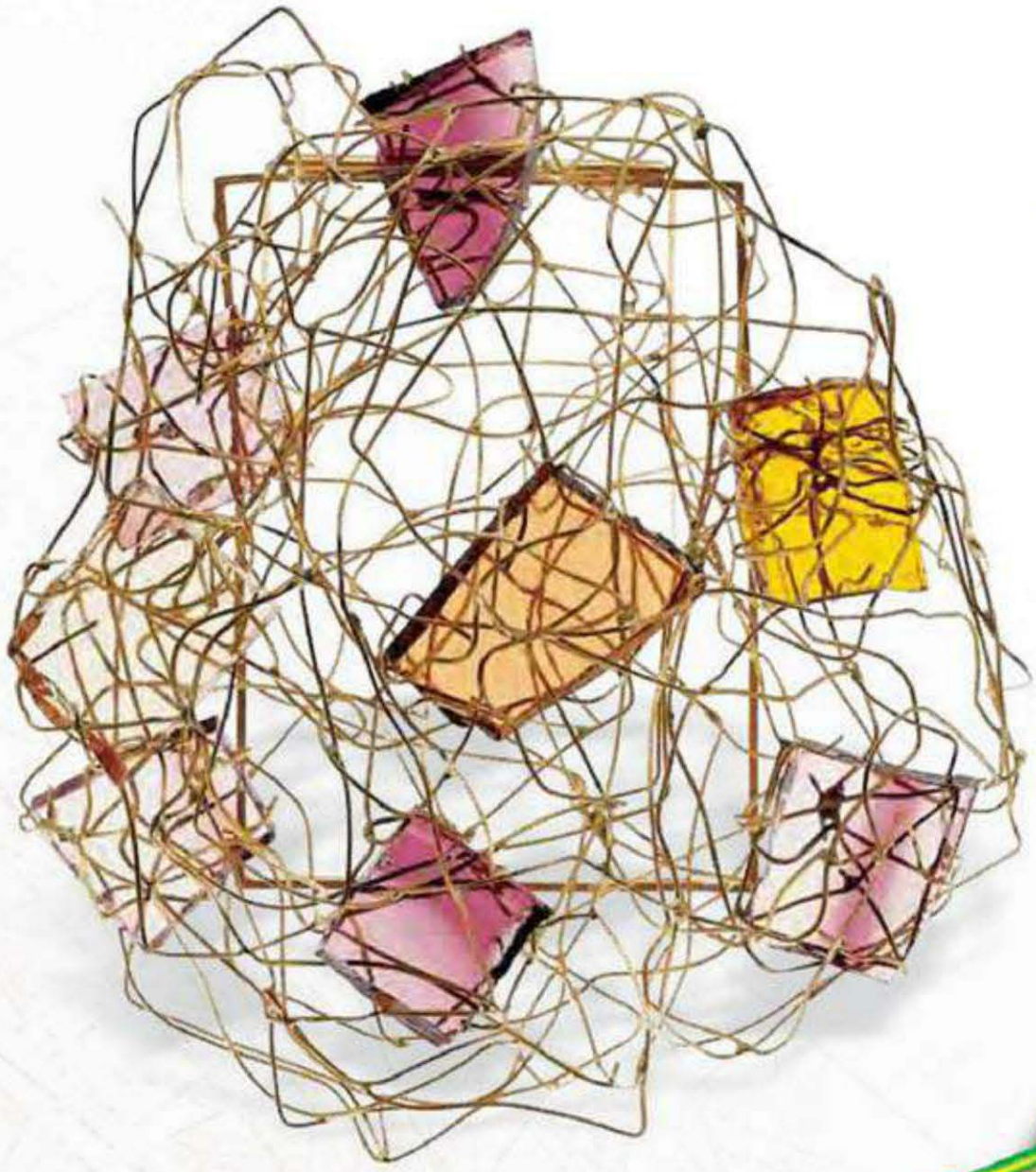
▲ **Untitled** | 2005
11 x 6.7 x 3 cm
18-karat white gold, pigment, niello; hand fabricated, slab worked
Photo by Guistino Chemello



▲ **Untitled** | 2003

7 x 6 x 3 cm
18-karat yellow gold, pigment;
hand fabricated, slab worked

Photo by Guistino Chemello



◀ **Untitled** | 2004

7.5 x 7 x 3 cm
18-karat yellow gold, glass;
hand fabricated, wire worked

Photo by Guistino Chemello

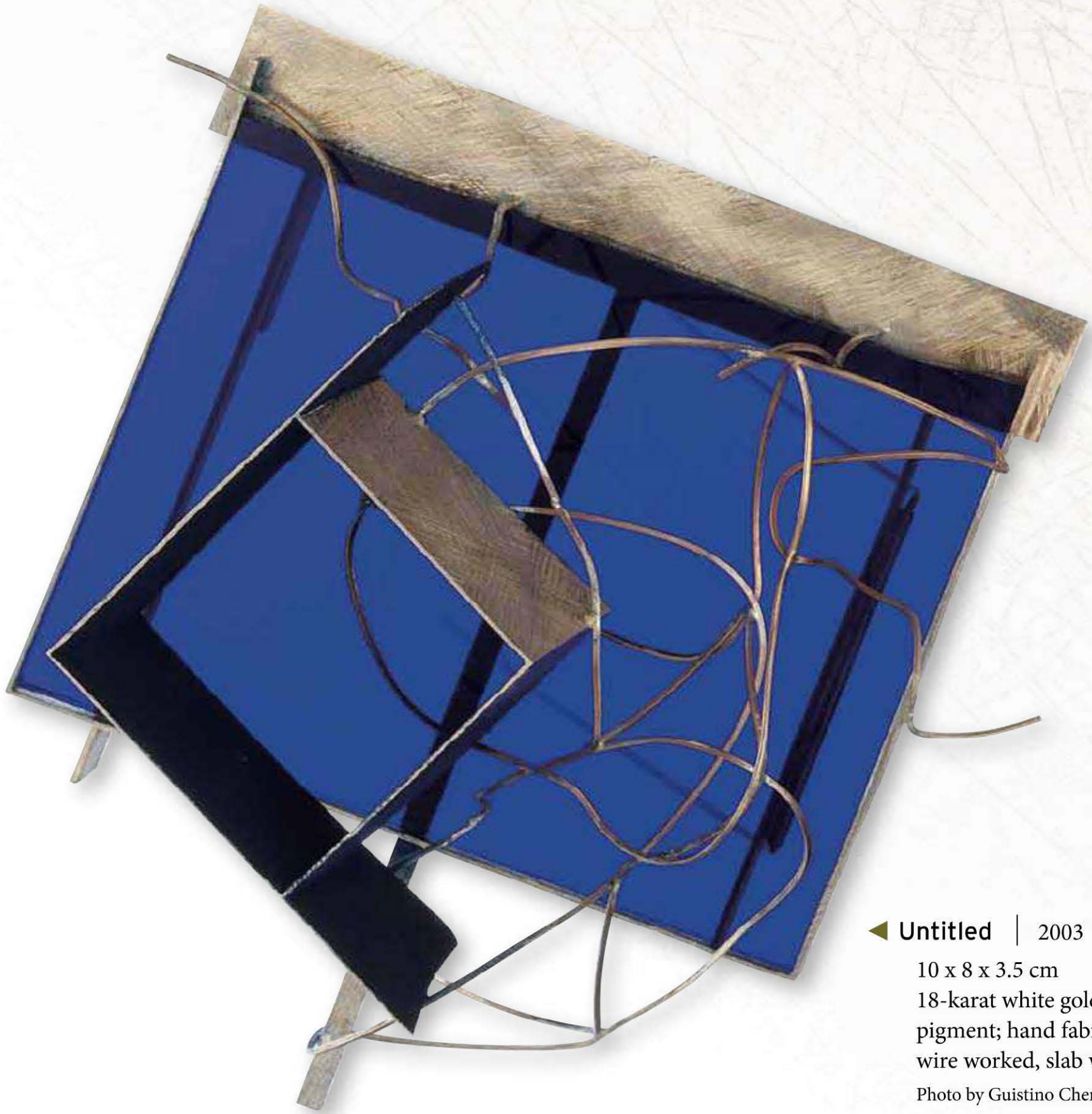


▲ **Untitled** | 2002

20.5 x 19 x 4 cm
18-karat white gold, thermoplastic;
hand fabricated, wire worked

Photo by Guistino Chemello

"Sometimes my work has elements that move on hidden hinges, resulting in fluid, geometric, lively pieces with luminous effects."



◀ **Untitled** | 2003

10 x 8 x 3.5 cm
18-karat white gold, glass, pigment; hand fabricated, wire worked, slab worked

Photo by Guistino Chemello



Lisa Gralnick

IN PROVOCATIVE WORK THAT MAKES A STRONG STATEMENT about the nature of contemporary culture, Lisa Gralnick uses gold to explore the nature of materialism and consumerism. The irony that gold seems to have lost its intrinsic value by becoming the standard against which all other commodities are measured served as the inspiration for her inventive series "The Gold Standard," which explores the various issues that impact the worth of gold in contemporary economics. By calculating the amount of gold that would reflect the cost of various everyday objects and then placing the gold onto plaster replicas of those objects, Gralnick created a group of sculptures that raise challenging questions about our value systems and the importance we place on possessions.

Many of Gralnick's early pieces were made from black acrylic, but in the 1990s her work took a dramatic turn when she began to use precious metals. Gralnick believes that art jewelry can embody intellectual ideals, and that the materials she selects for her pieces should be subordinate to the articulation of her ideological statements. Her work engages viewers in a discourse that questions the role and relevance of jewelry and precious metals. Gralnick currently heads the jewelry arts department at the University of Wisconsin–Madison.



The Gold Standard Part I: #3 (Cell Phone) | 2003 ▶

27.9 x 44.5 x 22.9 cm
18-karat gold, plaster, acrylic plaque; cast, hand fabricated

Photos by artist.





▲ **The Gold Standard Part I: #1 (Sink)** | 2003

61 x 47 x 43.2 cm
18-karat gold, plaster, acrylic plaque;
cast, hand fabricated

Photos by artist

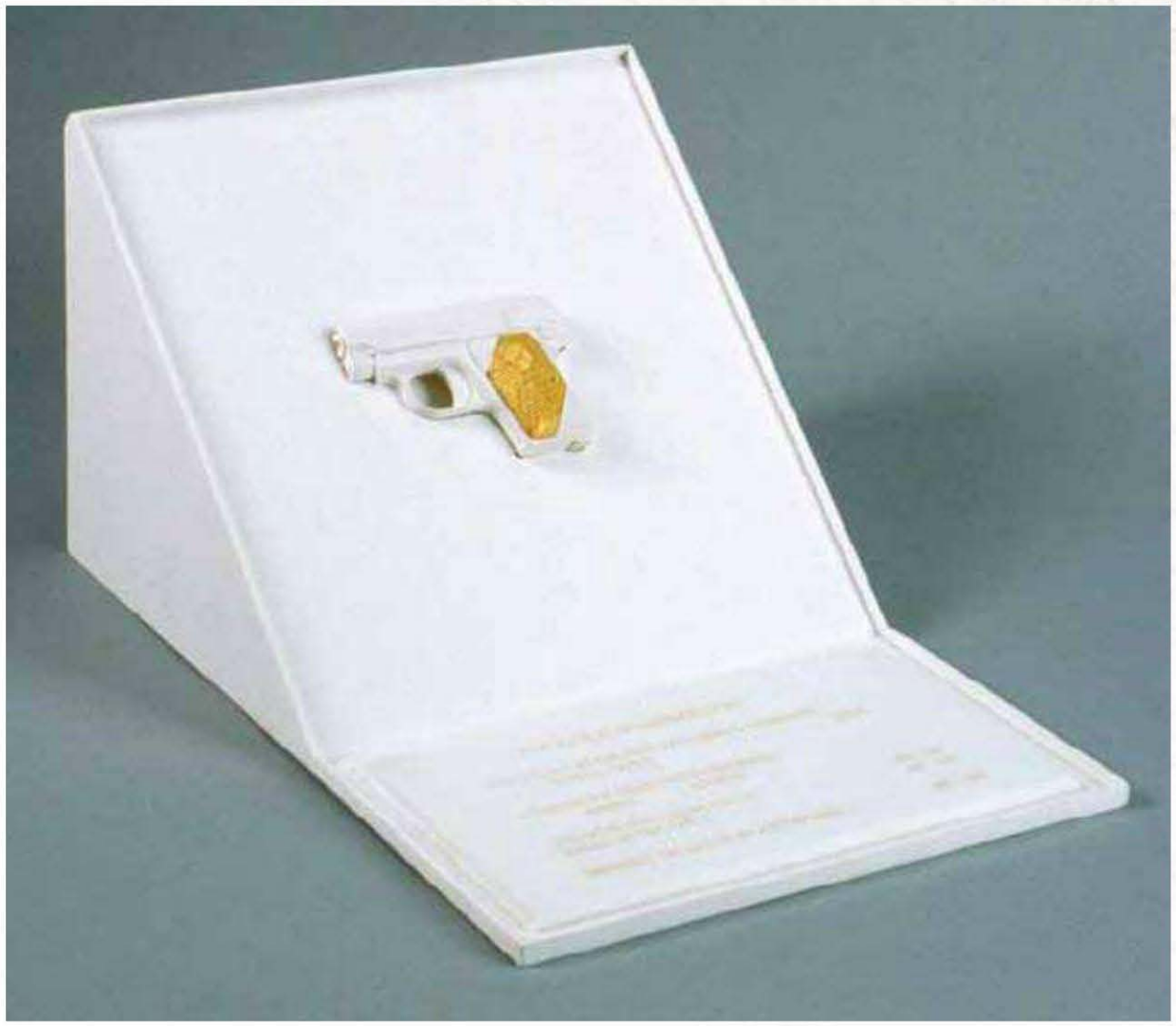


▼ The Gold Standard Part I: #6 (Zoloft) | 2004

43.2 x 30.4 x 35.5 cm
18-karat gold, plaster, acrylic plaque; cast, hand fabricated
Photos by artist







"As an artist, I'm concerned with what I call 'objectness'—the persistence of an artwork in conveying a distinct and sensory-based meaning in an age when information is transmitted so easily by digital media, film, and video. I'm also fascinated by the endless cycle of matter and cultural history that has evolved because of both the destruction and creation of objects."

▲ **The Gold Standard Part I: #5 (Gun)** | 2003

29.8 x 41.9 x 21.6 cm
18-karat gold, plaster, acrylic plaque; cast, hand fabricated

Photos by artist



The Gold Standard Part I:
#11 (Tiffany Engagement Ring) | 2003 ▶

7.6 cm in diameter
18-karat gold; hand fabricated
Photos by artist







"Gold has an unusual capacity for reinvention. It remains oddly elusive and temporal in light of its physical durability and chemical stability."



The Gold Standard Part III: Hair Noose, 1920 | 2007 ▶

55.8 x 122.6 x 2.5 cm
Recycled 18-karat gold, Victorian hair work; fabricated

Photos by artist





"In my work, I explore the relationship between gold's history as an artistic medium and the modern material world for which it serves as collateral."

▲ **The Gold Standard Part I: #16 (Italian Shoes)** | 2005

38.7 x 61.6 x 22.9 cm
18-karat gold, plaster, acrylic plaque; cast, hand fabricated

Photos by artist





▲ **The Gold Standard Part I: #8 (Rhinoplasty)** | 2004

20.3 x 15.2 x 17.8 cm
18-karat gold, plaster, acrylic plaque; cast, hand fabricated
Photo by artist



▲ **The Gold Standard Part I: #15 ($100 Bill)** | 2005

53.3 x 38.1 x 3.8 cm
24-karat gold, plaster, acrylic plaque; cast, hand fabricated
Photo by artist



ABRASHA

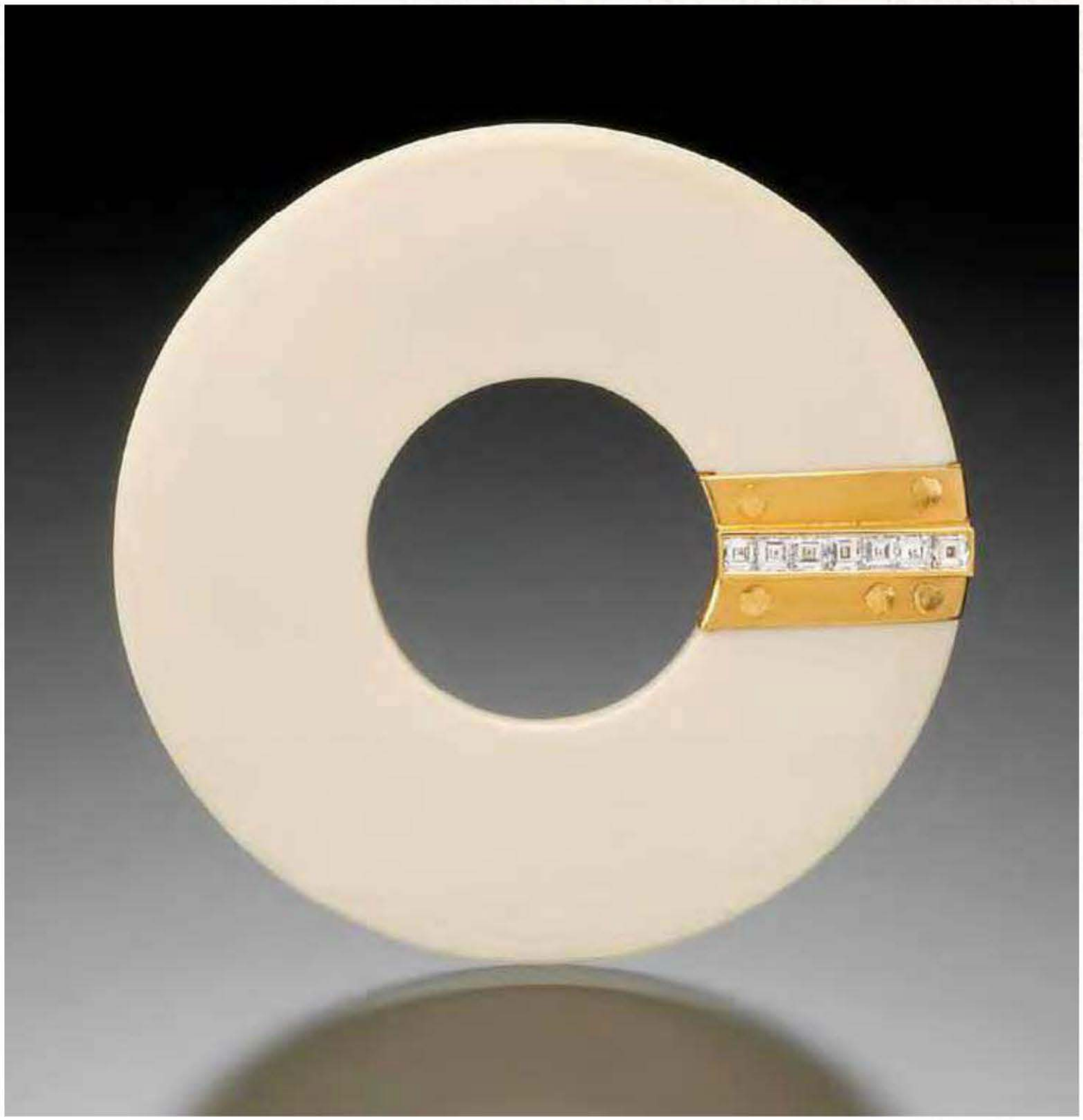
Abrasha

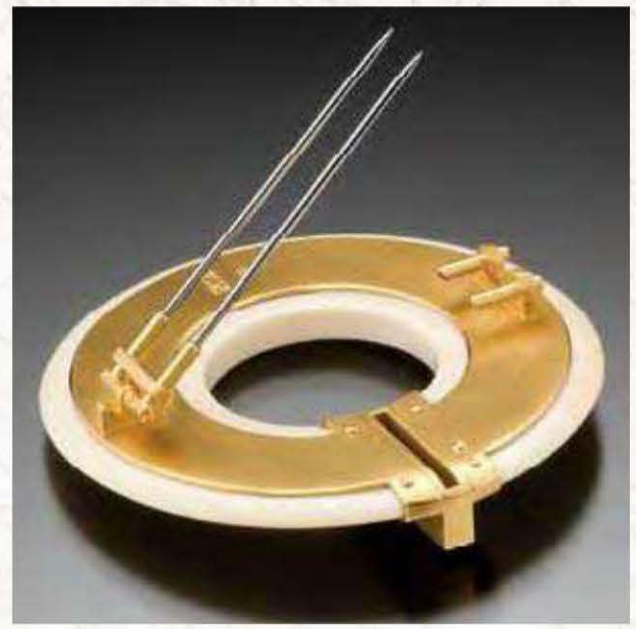
EXTREME PRECISION AND INNOVATIVE SIMPLICITY are the hallmarks of Abrasha's jewelry. Abrasha attended one of Europe's premiere schools for goldsmithing in West Germany, the Goldschmiedeschule in Pforzheim. After this formal training, he worked for Professor Klaus Ullrich, a leading German jewelry artist. Abrasha says he was strongly influenced by Ullrich's work, in both design and technique.

Abrasha's jewelry is geometric and elemental. He creates contemporary jewelry from unexpected combinations of precious and nonprecious materials. His designs use high-karat gold that he alloys himself; he also incorporates unconventional materials like discarded CO_2 cartridges, pachinko balls, stainless steel, and plywood. Abrasha likes to integrate design with technique. Rivets are functional in that they hold pieces together, but in Abrasha's work rivets also become important visual design elements. His rivets are often slightly irregular in shape and location and contrast with the strong geometry of the rest of the design. The use of a lathe and a milling machine has influenced the direction of Abrasha's work, which has been exhibited at leading museums around the world and is part of the permanent collection of the Renwick Gallery of the Smithsonian American Art Museum in Washington, D.C.



◀ **Untitled** | 2008
2.2 x 2 x 0.7 cm
18-karat gold, platinum, diamonds; hand fabricated
Photo by Hap Sakwa





◀ **Brooch** | 1989

5 x 0.7 cm
Ivory, 18-karat gold, diamonds; hand fabricated

Photos by Hap Sakwa



◀ **Necklace** | 1999

1.4 x 44.5 cm
18-karat gold, diamonds;
hand fabricated

Photo by Ronnie Tsai



◀ **Earrings** | 1988

Each, 3 x 0.5 cm
18-karat gold, diamonds;
hand fabricated

Photo by artist

"After I dropped out of dental school in 1972, my best friend introduced me to one of his girlfriends, who was a goldsmith. I became a goldsmith the moment I walked into her studio. I never even had to think about it; I was that certain. I just had to figure out how to get training."



Ring | 2007 ▶
3.3 x 3.9 x 0.6 cm
18-karat gold, diamonds; hand fabricated
Photo by Hap Sakwa

▲ **Pendants** | 2004

Various dimensions
18-karat gold, 24-karat gold, titanium, diamonds; machined, cast, inlaid, hand fabricated

Photo by artist

"Simplicity in the work is difficult, because you can't hide anything."



◀ **Rings** | 1989

Each, 2.2 cm
18-karat gold, 24-karat gold, platinum, diamonds; hand fabricated

Photo by artist

▼ **Earrings** | 1993

Each, 3.8 x 0.6 cm
18-karat gold, platinum, stainless steel, diamonds; hand fabricated

Photo by Hap Sakwa



Ruby Ball Ring | 1999 ▶

2.8 x 2 x 1.2 cm
18-karat gold, stainless steel, synthetic ruby ball; machined, hand fabricated, cold connected

Photo by Ronnie Tsai





"Once, after having completed a particularly time-involved piece, I came home and said to my wife, 'That was much harder then I thought it would be.' She replied, 'That sounds like a great epitaph.' "

◀ **Square Pin #30** | 2006

5 x 5 x 1.2 cm
Stainless steel, 18-karat gold, quartz crystal, synthetic ruby ball; hand fabricated

Photo by Hap Sakwa



▲ **Ruby Ball Necklace** | 1997

48.9 x 1 cm
18-karat gold, stainless steel, synthetic ruby balls, diamond; machined, hand fabricated

Photo by Hap Sakwa



Claus Bjerring

WHETHER CLEAN AND PRECISE OR RAW AND ORGANIC, the brooches, bracelets, and rings designed by Claus Bjerring reflect the incredible scope of his skills and personal aesthetic. Bjerring's career began with an apprenticeship in the workshop of Danish silversmith Georg Jensen. During this time of study, Bjerring learned how to work with precious metals and was taught to adhere to tradition, including the custom of removing every tool mark from his material in order to give it a clean surface. With recent pieces, Bjerring has worked more freely with his material, playing up the metal's inner qualities and allowing his work to develop more naturally. Exploring the plastic properties of gold, he now allows it to take on an unfinished appearance, with marks from tools and technical procedures clearly visible as dynamic design elements.

In 2007, Bjerring was honored with a retrospective in the city of Copenhagen. More than 200 of his pieces were brought together in a single exhibit that spanned three decades of work. His jewelry is in the collections of the Victoria and Albert Museum in London and the Museum of Arts and Crafts in Copenhagen.



◀ **Mosaic** | 1991

Each, 3 x 6.5 cm
Left, 18-karat yellow gold, 18-karat white gold, 18-karat red gold; hand fabricated; right, 18-karat yellow gold, 18-karat red gold, silver; hand fabricated
Photo by Egon Gade





▲ **Cutlery, Spice Boxes, and Cup Made for the Queen and Prince of Denmark** | 1992

Various dimensions
18-karat yellow gold, 18-karat white gold, 18-karat red gold; hand fabricated

Photo by Egon Gade

"Some of my pieces are defined by the rings, while others are distinguished by the holes in the rings. It is important to use it all when you work with precious metals. The empty spaces can easily become more important than the material form."



▲ **Wedding Rings** | 1990–2007

Various dimensions
18-karat yellow gold, 18-karat white gold, 18-karat red gold, palladium, silver; hand fabricated

Photo by Egon Gade



▲ **Circle** | 1997

1.1 x 39 cm
18-karat yellow gold; hand fabricated
Photo by Egon Gade

Track | 1999 ▶

Each, 3 x 7 cm
Left, 18-karat yellow gold;
right, silver; hand fabricated
Photo by Egon Gade







◀ **Two Boxes Still Life** | 1998

Gold box, 4 x 4 x 1 cm;
silver box, 9 x 9 x 1.5 cm
18-karat yellow gold, silver;
hand fabricated
Photo by Egon Gade

"Organic and geometric shapes both interest me. Organic shapes become trivial if they are not supported by a firm construction, and geometric shapes are cold without a vibrant element. The balance is found by working with both."



▼ **Trialis** | 2006
2 x 40 cm
Silver, 18-karat yellow gold; hand fabricated
Photo by Egon Gade



◀ **Synthesis** | 2004
Bracelet, 3 x 6 cm; brooch, 3 x 4 cm
18-karat yellow gold; hand fabricated
Photo by Egon Gade



"You can learn from established methods and customs, but there are prejudices linked to the traditions, and that means that choices have to be made. Old traditions must be developed, and new ones must be created."



▲ **Buckle to Bishop's Coat** | 1989

10 x 15 cm
18-karat yellow gold; hand fabricated
Photo by Egon Gade



▲ **The Nile** | 2001

4 x 6.5 cm
Silver, 24-karat gold; hand fabricated
Photo by Egon Gade



SONOBE

Etsuko Sonobe

DOES A BROOCH REQUIRE A PIN just so it can be mounted on clothing? Does a necklace come with a chain only so it can be worn around the neck? And must a ring be round? Challenging the most basic notions about how jewelry should function is a significant factor in Etsuko Sonobe's thought process when she designs her pieces. Formal inventiveness is her signature style. She thinks of gold as a warm, honest material. The soft, matte finish on her 20-karat-gold work enhances the desire to wear these spectacular art pieces.

Sonobe trained at Musashino Art University in Tokyo. In addition to creating her own jewelry, she has also won honors as a jewelry designer for a commercial jewelry manufacturer. Sonobe says the two very different types of work keep her balanced. She lived in the countryside in her youth, which gave her an appreciation for the power of nature and a slower-paced lifestyle. Sonobe draws on these elements as inspiration, even as she lives today in the busy urban environment of Tokyo. Her jewelry is understated, striking, and classically beautiful.



Untitled | 1999 ▶
1.9 x 1.9 x 2.4 cm
18-karat yellow gold; fabricated
Photo by Shigeru Aoyagi



Untitled | 2002 ▶

20 x 20 x 1 cm
20-karat yellow gold, pearl; fabricated

Photo by Shigeru Aoyagi

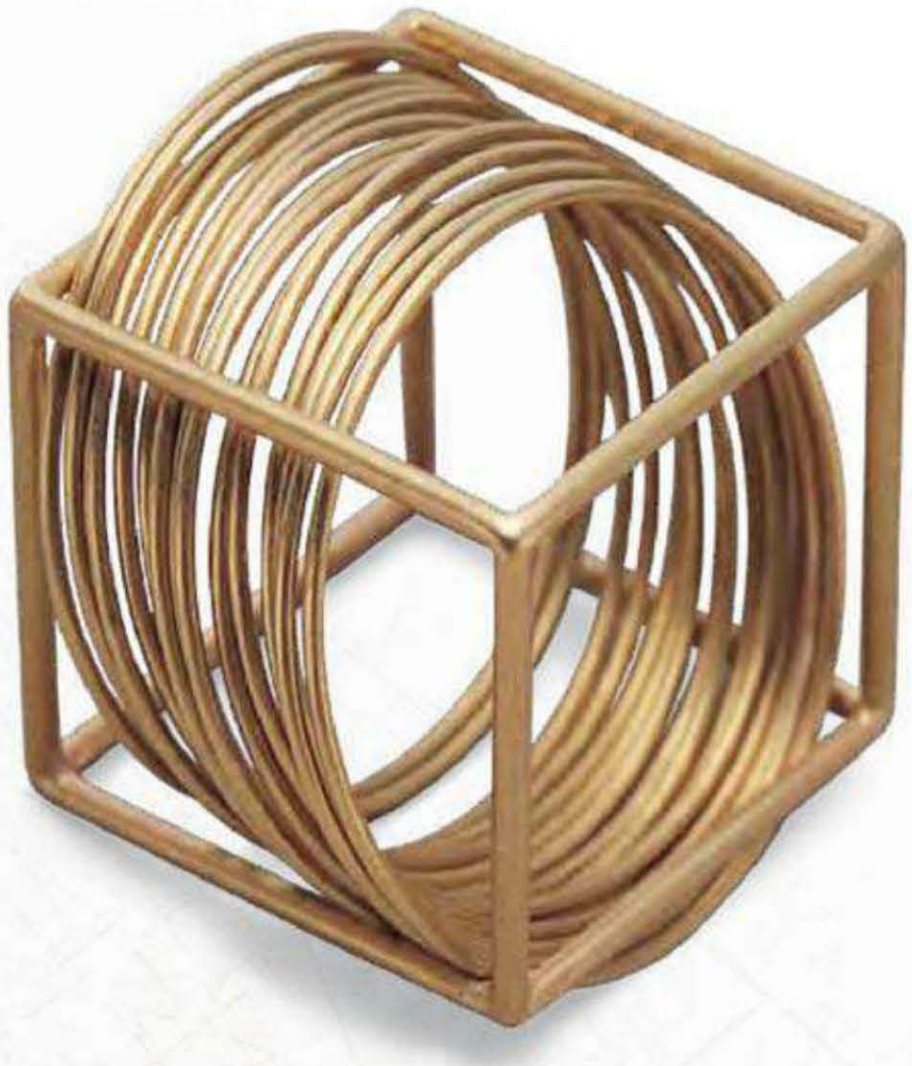


◀ **Untitled** | 2006

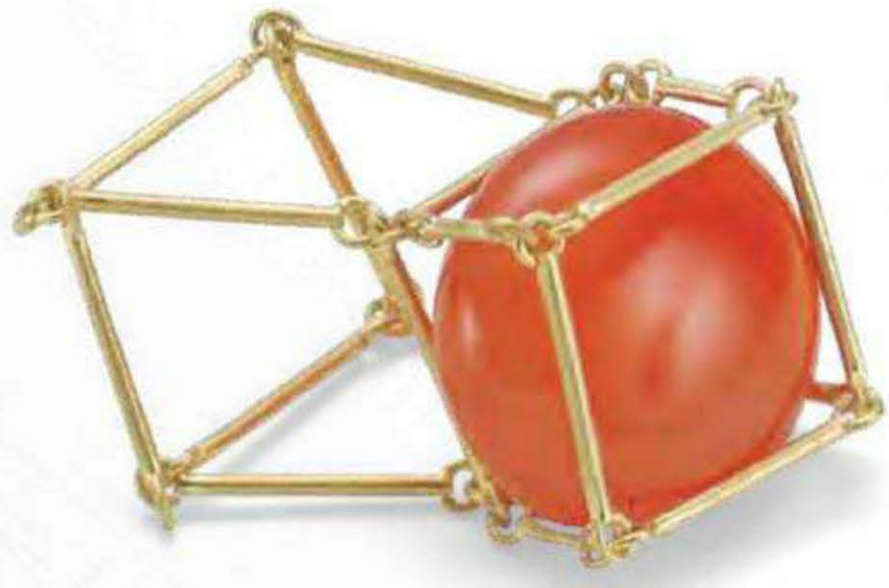
20 x 1.1 cm
20-karat yellow gold, garnet, aquamarine; fabricated

Photo by Shigeru Aoyagi

"I care about forms, materials, and structures that come together as one."



◀ **Untitled** | 1999
1.9 x 1.9 x 2.4 cm
18-karat yellow gold
Photo by Shigeru Aoyagi





▲ **Untitled** | 2006
Each, 2.2 x 3 cm
20-karat yellow gold, carnelian, aquamarine; fabricated
Photo by Shigeru Aoyagi



▲ **Untitled** | 1999
20 x 2 cm
18-karat yellow gold,
aquamarine; fabricated
Photo by Shigeru Aoyagi



Untitled | 2004 ▶
1.4 x 2 x 3 cm
20-karat yellow gold, aquamarine
Photo by Shigeru Aoyagi



▲ **Untitled** | 2006
3 x 3.5 x 41 cm
20-karat yellow gold; fabricated
Photo by Shigeru Aoyagi

"When I started working with gold, I wasn't able to use it in the way I wanted because of its stubborn character. After struggling with many pieces over the years, I suddenly came to a moment that gold was soft! When I bend a thin sheet of gold like a piece of paper, I feel the hardness of the metal slowly disappear. Gold's unique malleability is very attractive to me."



Untitled | 2006 ▶
34 x 0.8 cm
20-karat yellow gold, pearls; fabricated
Photo by Shigeru Aoyagi



◀ **Untitled** | 1999

2.4 x 1.5 cm
20-karat yellow gold; folded
Photo by Shigeru Aoyagi



Untitled | 1999 ▶

2.7 x 1.3 cm
20-karat yellow gold; bent
Photo by Shigeru Aoyagi



◀ **Untitled** | 1999

2.7 x 1.2 cm
20-karat yellow gold; bent
Photo by Shigeru Aoyagi

"When I first began my career, I was too focused on the artistic aspects of my work, so what I made were more like objects than jewelry. Jewelry shouldn't strongly insist something. It's supposed to make people feel the desire to wear it. I believe the origin of wearing jewelry is the desire to feel at ease and peace."



▲ **Untitled** | 1999
2.3 x 1.1 cm
20-karat yellow gold; folded
Photo by Shigeru Aoyagi



Untitled | 2006 ▶
27 x 0.8 cm
20-karat yellow gold,
pyrite agate; fabricated
Photo by Shigeru Aoyagi



Untitled | 2002 ▶

6 x 3.4 x 3.6 cm
20-karat yellow gold, paper
Photo by Shigeru Aoyagi



◀ **Untitled** | 2006

18.5 x 1.2 cm
20-karat yellow gold,
tourmaline; fabricated
Photo by Shigeru Aoyagi



LEE

Seung-Hea Lee

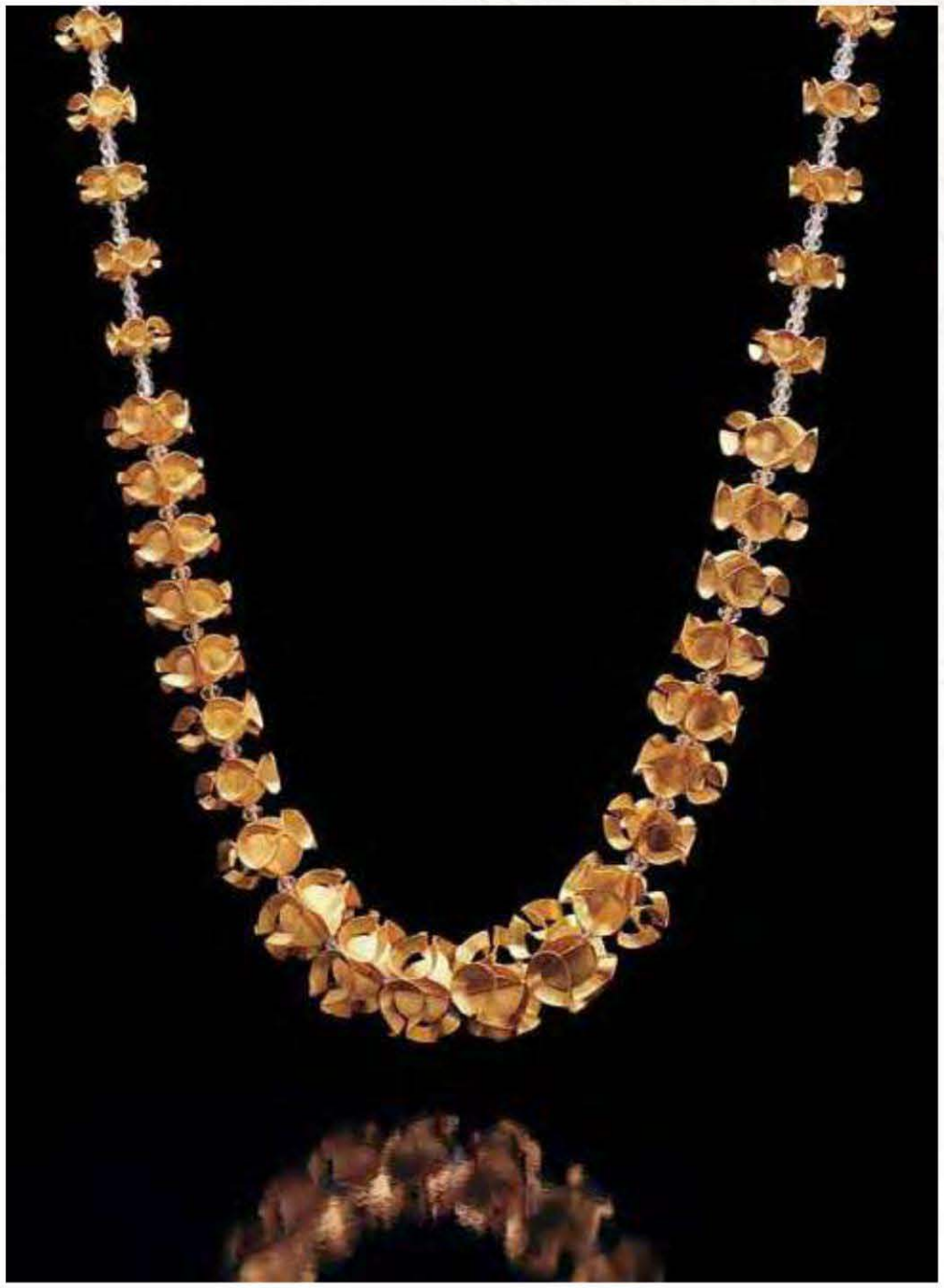
COOKING AND ORIGAMI MAY NOT SEEM LIKE RELATED SUBJECTS, but both provide Korean artist Seung-Hea Lee with inspiration when she enters her studio. Experimenting with different options as she does when cooking, Lee utilizes a variety of design ingredients and processes while she works to keep her creativity fresh.

As a child, Lee learned origami techniques and was fascinated by the way in which a flat piece of paper could become three-dimensional through a series of folds. Today, she applies the principles of origami to her work. Because gold is easy to shape but very strong, Lee can manipulate it in a process that is akin to paper folding. Using very thin sheets of gold to create dimension in her pieces, she takes advantage of the metal's malleability to make necklaces and earrings that are delicate yet durable. Her folded gold chains have a unique structural integrity.

Lee earned a master of fine arts degree from the Rhode Island School of Design (RISD), where she is an adjunct professor of metalsmithing. She received the prestigious RISD Award of Excellence on completion of her degree. Her work has appeared in galleries and museums around the world.



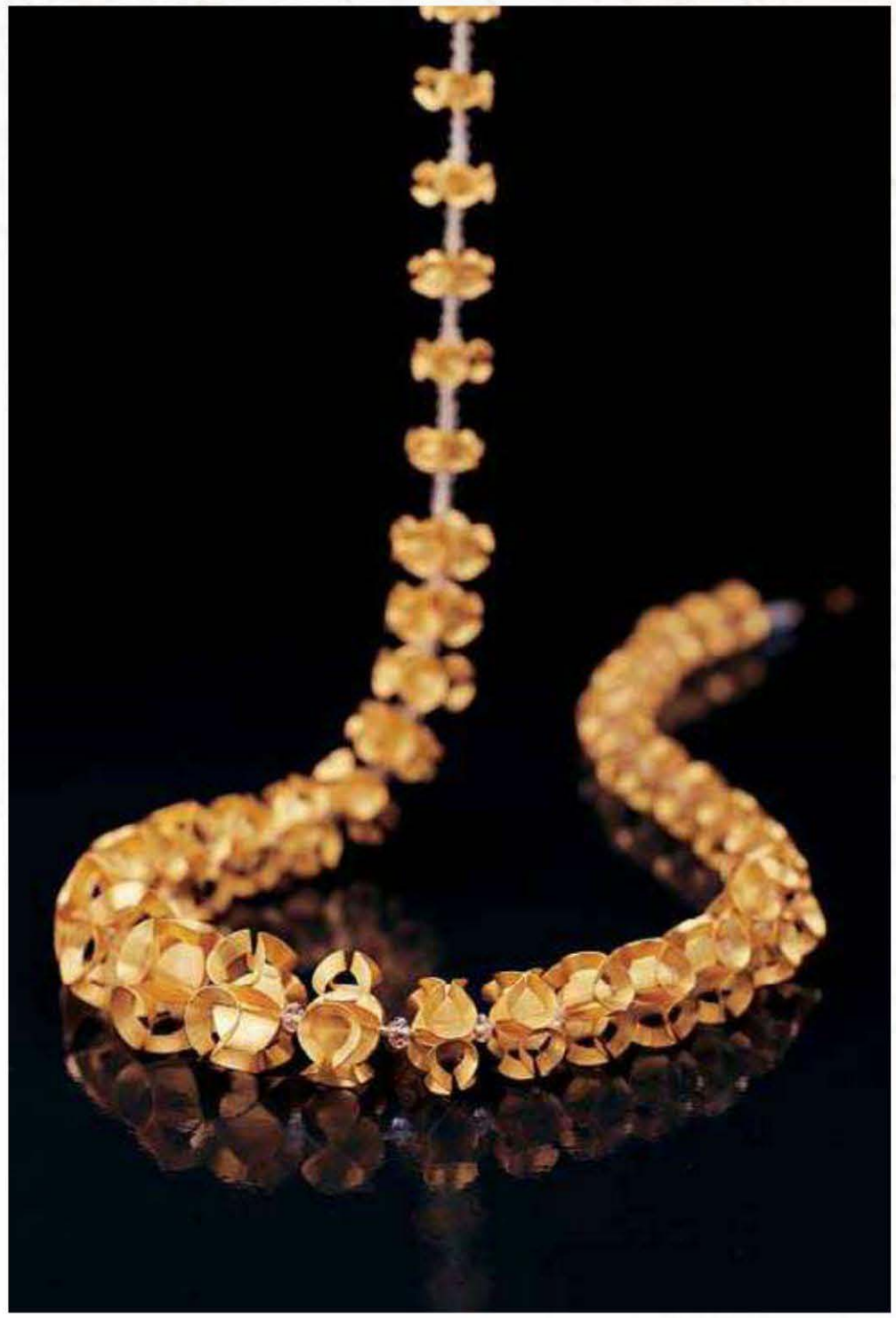
Necklace | 2005 ▶
1.9 x 38.1 x 1 cm
18-karat Italian gold; hand fabricated, folded
Photo by Mark Johnston



▲ **Necklace** | 2001

2.5 x 71.1 x 1.3 cm
18-karat Italian gold, crystal beads;
folded, hand fabricated

Photos by Myung Wook Heo



"The shapes and forms that I encounter in nature are a great source of inspiration to me. In my work I use these shapes in abstract ways or transform them into forms that are geometric."



▼ **Necklace** | 1998

1.6 x 81.3 x 0.1 cm
18-karat Italian gold, silver;
hand fabricated

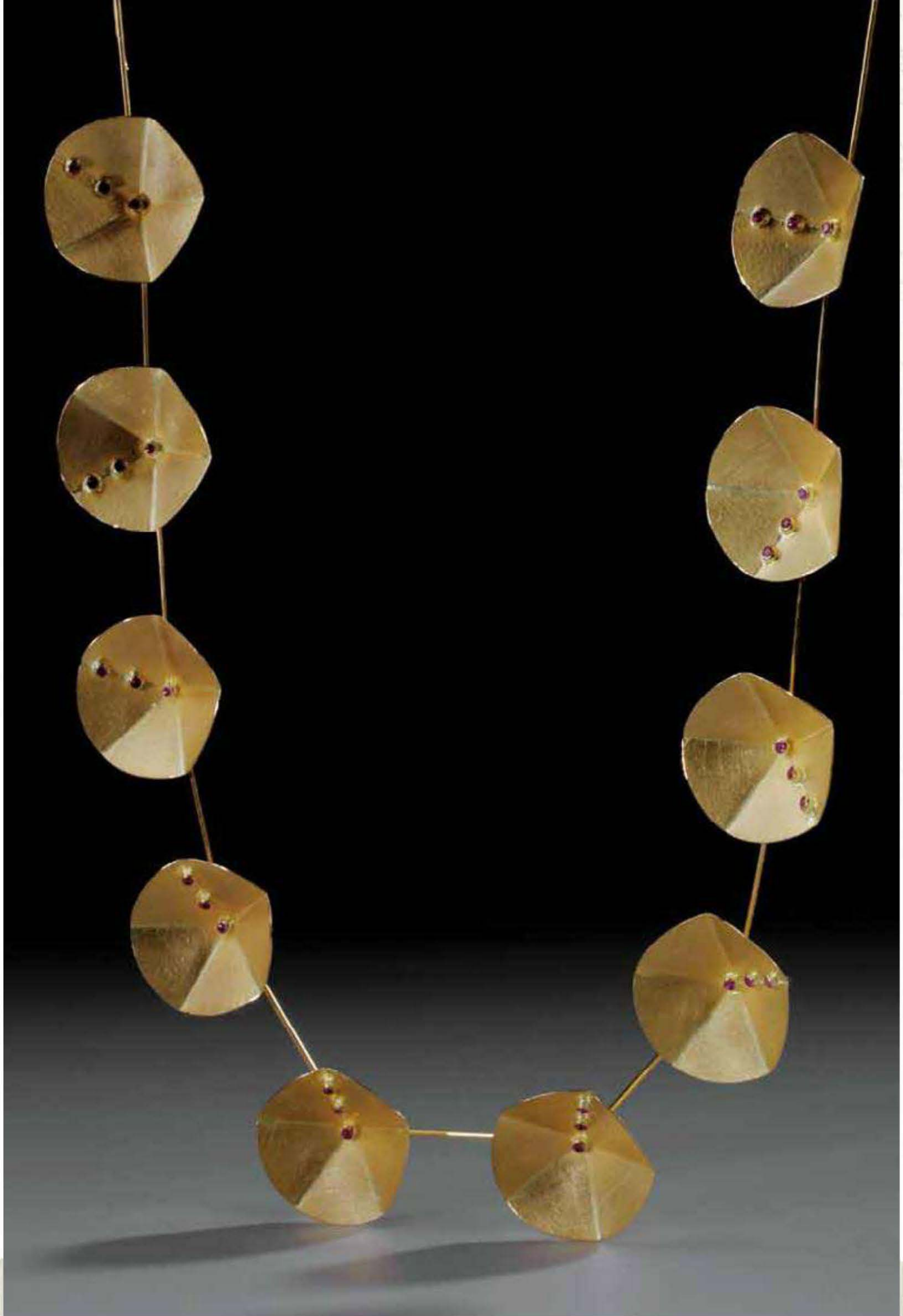
Photo by Myung Wook Heo



▲ **Pyramid Necklace** | 2004

7.6 x 6.4 x 1.9 cm
18-karat Italian gold, diamonds;
hand fabricated, bezel set

Photo by Myung Wook Heo



◀ **Necklace** | 2004

2.5 x 45.7 x 1.3 cm
18-karat Italian gold, ruby;
scored, hand fabricated, bezel set

Photo by Mark Johnston

Necklace | 2003 ▶

2.5 x 71.1 x 1.3 cm
18-karat Italian gold;
folded, hand fabricated

Photo by Myung Wook Heo







◀ **Necklace** | 2007

3.5 x 71.1 x 1.9 cm
18-karat Italian gold, enamel;
folded, hand fabricated, prong set

Photos by Myung Wook Heo

"As I work, I explore the interlinking and connective possibilities of different shapes. Multiplying one shape over and over creates a chain that is strong enough to be worn but still very light for the wearer."



"All of my necklaces are characterized by movement and flexibility. For me, this movement is performance art on the body."



Necklace | 1999 ▶

0.6 x 38.1 x 0.6 cm
18-karat yellow gold; folded, hand fabricated

Photos by Myung Wook Heo





◀ **Necklace** | 2007

2.5 x 40.6 x 1.9 cm
18-karat Italian gold, coral;
folded, hand fabricated

Photos by Myung Wook Heo



LÜHTJE

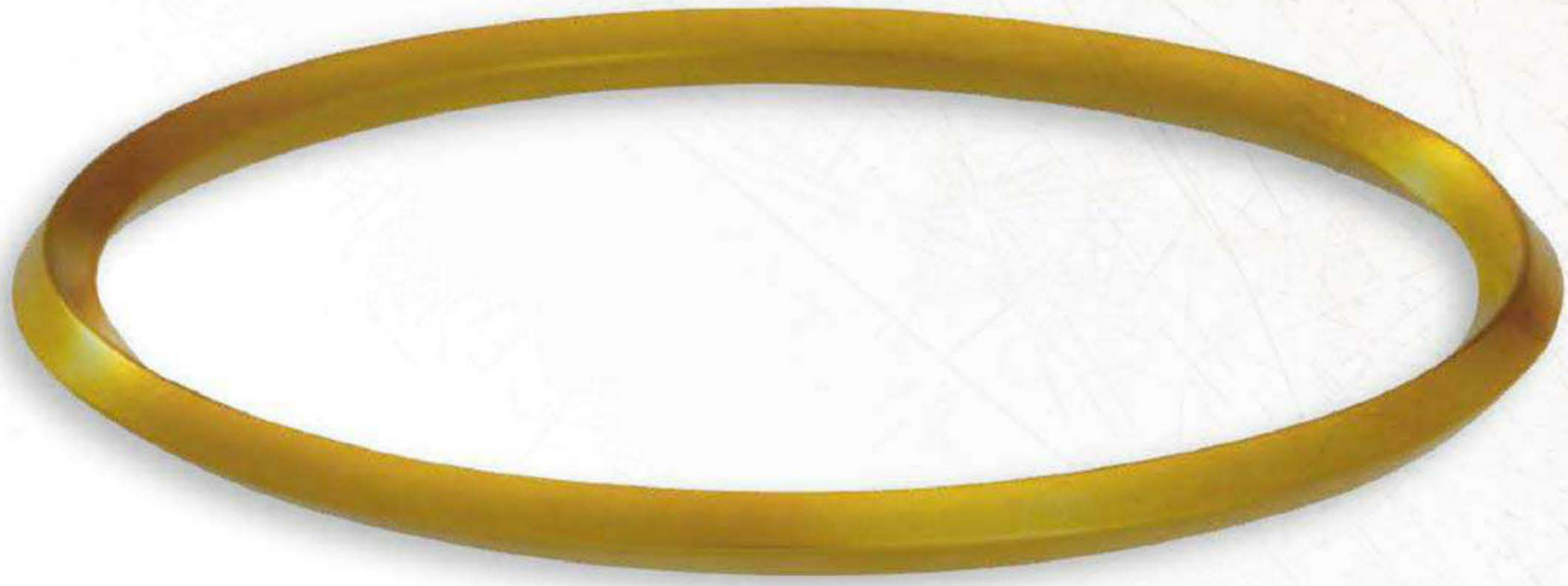
Christa Lühtje

SIMPLICITY IS MANIFESTED when mental and manual processes join forces to create a relaxing, pleasing form. Christa Lühtje uses simplicity to elegant, beautiful effect in her jewelry. She developed her architectural style while studying gold and silver jewelry design with Professor Franz Rickert at the Academy of Fine Arts in Munich. The inventive, distinctive ornaments she crafts come to life through her clear, uncomplicated language of form. Her jewelry is precise and clean.

Lühtje relies on the traditional validity of gold in her work; she uses the richness of pure or extremely high karat gold, so her material also embodies simplicity. She was one of the first contemporary goldsmiths to use pure gold in jewelry pieces. She forges it to ensure it has the strength and hardness necessary for jewelry. In cases where she can't use pure gold for technical reasons, Lühtje employs a hard alloy of 900 gold, which comes closest to fine gold. Her pieces almost seem to have been created by a highly advanced yet ancient civilization. When our own civilization turns ancient, Lühtje's work will remain timeless.



▲ **Untitled** | 2002
1.9 x 2.3 cm
21-karat gold; forged, filed
Photo by Eva Jünger



▲ **Untitled** | 2000

0.4 x 6.8 cm

21-karat gold; forged

Photo by Eva Jünger

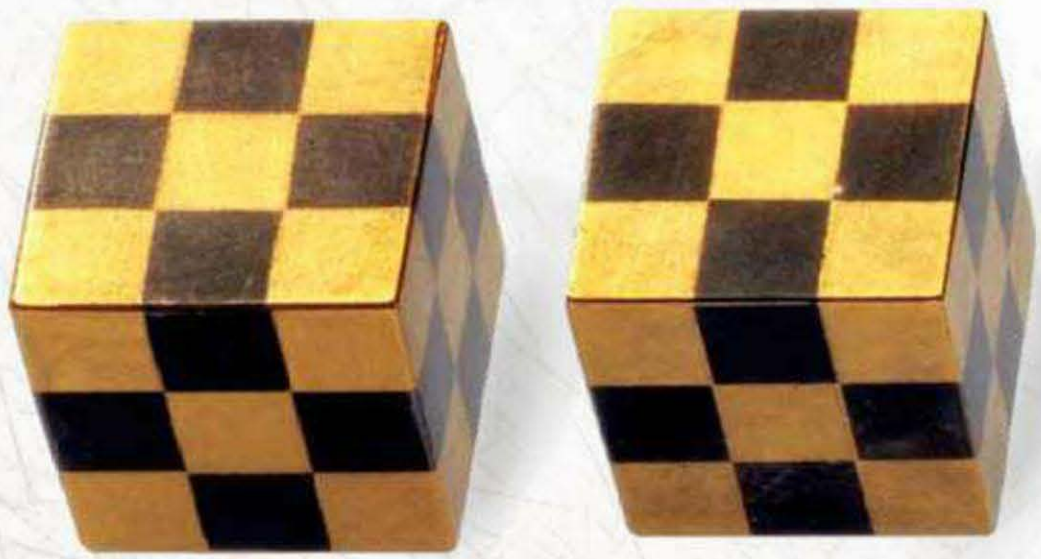
"Order and clarity of form in all their variations are my guiding principles."



Untitled | 2007 ▶

2.2 x 1.2 cm
Onyx, 21-karat gold; cut, assembled, filed, soldered

Photo by Eva Jünger



◀ **Untitled** | 2002

Each, 1.1 x 1.1 cm
21-karat gold, palladium; soldered, hollow mounted

Photo by Eva Jünger



Untitled | *2002* ▶
2.2 x 2.1 cm
21-karat gold, palladium; forged
Photo by Eva Jünger



▲ **Untitled** | *2007*
0.5 x 7 cm
21-karat gold, onyx; cut, mounted
Photo by Eva Jünger



▲ **Untitled** | 2006
1.3 x 68 cm
21-karat gold, glass; lasered
Photos by Eva Jünger

"When I sold my very first piece of jewelry—I was still a student—I wanted to buy it back the next day, whatever happened. The thought of no longer having the ring was unbearable, but the customer wanted to keep it. When she realized how desperate I was, she hit upon the wonderful idea of bequeathing it to my daughter in her will. The idea was such a comfort to me that very soon the ring was no longer of any great importance."

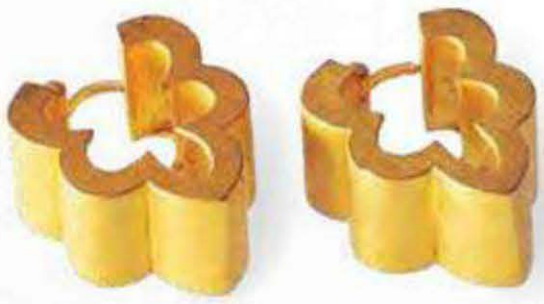




◀ **Untitled** | 2007
68 x 1.4 cm
21-karat gold, rock crystal; mounted
Photo by Eva Jünger



Untitled | 2007 ▶
2.1 x 1.5 cm
Onyx, 21-karat gold; cut, assembled, filed, soldered
Photo by Eva Jünger



▲ **Untitled** | 2000

Each, 0.5 x 1.3 x 1.3 cm
21-karat gold; hollow mounted
Photo by Eva Jünger



▲ **Untitled** | 2002

1.9 x 2.4 cm
21-karat gold; forged, filed
Photo by Eva Jünger



◀ **Untitled** | 2003

1.8 x 2.1 cm
21-karat gold; forged
Photo by Eva Jünger



▲ **Untitled** | 2004
0.7 x 8 cm
21-karat gold, rock crystal; cut, mounted
Photo by Eva Jünger

"Although I've been making jewelry for almost 50 years, every new piece is a challenge, because it shows me where I stand. The freedom to give shape to things is a freedom I hold dearly. The tiny cosmos takes shape in my hand; the pure idea is given physical form."



◀ **Untitled** | 2002
0.9 x 7.2 cm
21-karat gold, rock crystal; cut, mounted
Photo by Eva Jünger



MACSAI

Aaron Macsai

DESIGNED WITH SPIRALS, COILS, CONES, AND REPETITIVE BLADE SHAPES, Aaron Macsai's jewelry is often asymmetrical. Yet Macsai is equally talented in perfecting the difficult task of creating dynamic symmetry in his work. Alloying is a centuries-old practice requiring a great deal of precision and care, and Macsai alloys his own gold, which allows him to create more gold colors than the standard white, pink, green, and yellow. He hand-fabricates his beautiful jewelry in multiple shades and hues of karated gold, creating stripes, checkerboards, and zigzag lines. Macsai takes gold to all the places in which his imagination resides.

Macsai, who lives in Illinois, finds it extremely difficult to part with the jewelry he loves best. He admits to hiding favorite pieces for fear that they might sell, which leads dedicated collectors to request viewings of the hidden work. Because of his perfectionist attitude, the lines and forms in his jewelry are clean and distinct, giving a quality of antique classicism to the work. Macsai even fabricates tiny hinge mechanisms to allow for movable parts in his pieces. His engagingly precise work is formidable and intricate, yet still approachable and extremely wearable.



Spirals Bracelet | 2000 ▶

17.8 x 1.3 cm
Various colors and karats of gold, diamonds; hand fabricated, sandblasted, forged, extruded, soldered, polished

Photo by artist



▲ **Breakthrough Pendant** | 2001

6.4 x 2.5 x 3.2 cm
Various colors and karats of gold, black pearl, diamond; hand fabricated, sandblasted, forged, extruded, soldered

Photo by artist



▲ **Swimming Pearl Pin/Pendant** | 2006

5.1 x 3.2 cm
Various colors and karats of gold, black pearl, diamonds; hand fabricated, sandblasted, forged, extruded, soldered

Photo by artist



▲ **Three Graduation Pearl Pendants** | 2003

Each, 2.5 x 3.2 cm
18-karat yellow gold, 18-karat palladium white gold, black pearls, diamonds; hand fabricated, sandblasted, forged, extruded, soldered

Photo by artist

"When someone picks up and holds a piece of mine, they see the precision and feel the magic of giving metal life. That is what do: I give metal life."

Winged Pearl Pin | 2000 ▶

5.7 x 3.8 cm
18-karat yellow and green gold, black pearl, diamonds; hand fabricated, sandblasted, forged, extruded, soldered, hinged

Photo by artist





◀ **Rotating Spiral Pin** | 1999

6.4 x 3.8 cm
18-karat yellow gold, 18-karat palladium white gold, silver, copper, diamond; hand fabricated, sandblasted, forged, extruded, soldered, etched

Photo by artist

Sea Pearl Pendant | 2005 ▶

5.1 x 3.2 x 0.6 cm
Various colors and karats of gold, black pearl, diamond; hand fabricated, sandblasted, forged, extruded, soldered, wrapped

Photo by artist



▼ **Rocket Pin/Pendant** | 2006

6.4 x 3.8 cm
18-karat yellow and green gold, 14-karat yellow gold, diamond; hand fabricated, sandblasted, forged, extruded, soldered

Photo by artist





▲ **Dancing Pearl Pendants** | 2002

5.1 x 3.2 x 0.6 cm
Various colors and karats of gold, black pearls, diamonds; hand fabricated, sandblasted, forged, extruded, soldered
Photo by artist

"Sometimes I go down to my studio feeling like the luckiest man around. I can fabricate anything I want. Then I sit down, and reality sinks in. I have to win a sort of balancing act in my mind between what I should do and what I want to do. Luckily, 'want' usually wins, and if the piece sells, it becomes 'should.' "

Porcelain Bead Pendant | 2004 ▶

3.8 x 3.8 cm
18-karat yellow gold, 18-karat pink gold, 18-karat palladium white gold, Dutch porcelain bead; hand fabricated, sandblasted, forged, extruded, soldered

Photo by artist



▼ Six Multi-Rotational Gold Beads | 2005

Each, 2.5 x 1.6 cm
Various colors and karats of gold, diamonds; hand fabricated, forged, fused, extruded, soldered, hinged, wrapped

Photo by artist



"My biggest fear resides in this question: Do I have enough time to create all the pieces in my head?"

▼ **Opal Mountain Pin** | 2003

6.4 x 3.2 cm
18-karat yellow and green gold, opal, diamond; hand fabricated, forged, extruded, soldered, polished, die cut
Photo by artist





STURLIN

Michael David Sturlin

UNCOMPLICATED, CLEANLY DESIGNED, and free of conceptual ideology, the necklaces, rings, and bracelets created by Michael David Sturlin are beautifully realized but unpretentious. By working simply with minimal tools and perfecting elemental techniques, Sturlin extends his unique aesthetic into the crafting process, so that it's more than a design style. This streamlined approach lets him focus on his material with very little technological distraction. It also heightens his awareness of gold's inherent properties and attributes.

Sturlin, who lives in Arizona, feels that the meditative experience he has as a goldsmith deepens the quality of his work. Stippled textures on cast gold surfaces and crocheted cables are two of his trademarks. During the conceptualization and design phases of a piece, he keeps both viewer and wearer in mind. He considers how the piece will be worn on the body, how it will feel, and how it will appear. Sturlin is keenly aware of jewelry's role as an accoutrement to a woman's wardrobe. Using precious stones to embellish his finely wrought cables, he creates jewelry with an incredibly broad appeal. His pieces are at once subtle and luxurious, contemporary and timeless.



◀ **Ring to Brighten a Rainy Day** | 2003

4 x 4.5 x 3 cm
18-karat white gold, 18-karat yellow gold, green tourmaline, pink tourmaline, diamonds; hand forged, hand fabricated, cast, assembled, channel set, bezel set

Photo by Robert Diamante



▼ **Constellation Necklace** | 2003

Necklace, 43 cm long; centerpiece, 4 x 11 x 2 cm
18-karat yellow gold, 18-karat white gold, tanzanite, red tourmaline, peridot, spessartite garnet, diamonds; hand fabricated, hand crocheted, forged, cast, assembled, bezel set, flush set

Photos by Robert Diamante

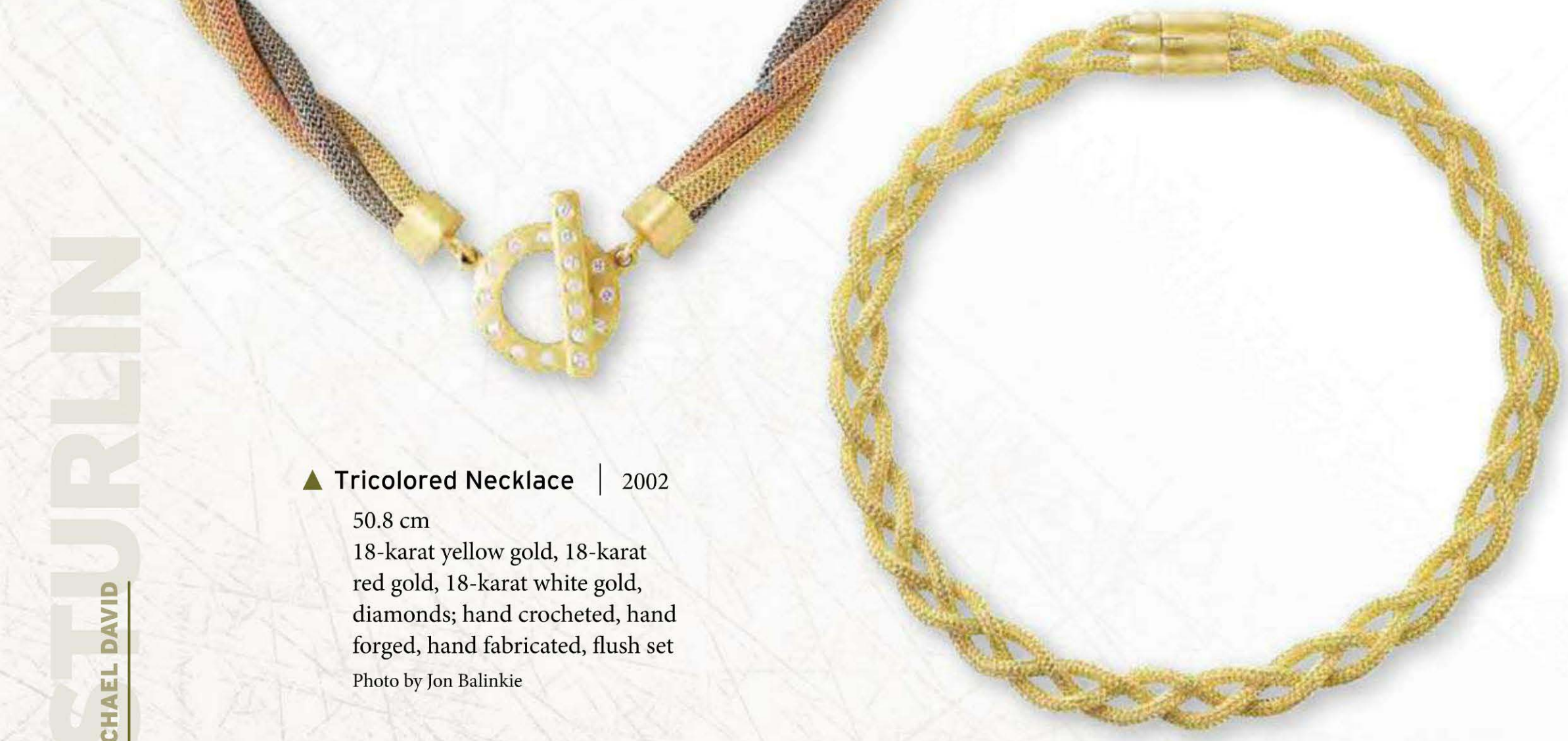


"Holding the metal, interacting with it, shaping it, allowing it to express for me what others find through pigment or clay—this is a captivating process that I feel incredibly fortunate to experience."



▼ **Yellow Braided Necklace** | 2000

43.2 cm
18-karat yellow gold; hand crocheted, hand fabricated
Photo by Jon Balinkie



▲ **Tricolored Necklace** | 2002

50.8 cm
18-karat yellow gold, 18-karat red gold, 18-karat white gold, diamonds; hand crocheted, hand forged, hand fabricated, flush set
Photo by Jon Balinkie



◀ **Golden Pearl Repoussé Pendant** | 2002

5.8 x 3.9 x 1.5 cm
18-karat white gold, 18-karat yellow gold, South Sea pearl, diamonds; hand forged, hand fabricated, repoussé, hand crocheted, flush set

Photo by Jon Balinkie

▼ **Crochet Bracelets** | 2003

17.8–19.1 cm
18-karat yellow gold, 18-karat white gold; hand crocheted, hand fabricated

Photo by Jon Balinkie





"My jewelry has weight and volume. It has an immediate physical presence in the hand and on the body, and so I feel the experience of it is equally balanced between tactile sensation and visual perception."

◀ **Reflecting Pond Necklace** | 2003

Necklace, 42 cm long; centerpiece, 5 x 6.5 x 2 cm
18-karat red gold, 18-karat white gold, 18-karat yellow gold, Bernd Munsteiner inclusion quartz, red spinel, blue sapphire; hand fabricated, hand crocheted, forged, cast, assembled, bezel set, prong set, tube set

Photo by Robert Diamante





▲ **Phantom/Inclusion Quartz Pendants** | 2004

Each, 4.5 x 3 x 1.5 cm
18-karat yellow gold, 18-karat white gold, Bernd Munsteiner faceted quartz, spessartite garnet, pink tourmaline; hand crocheted, hand fabricated, cast, assembled, bezel set, channel set

Photo by Jon Balinkie

◀ **Princess Rings** | 2003

Each, 2.5 x 1.5 x 3 cm
18-karat yellow gold, spessartite garnet, blue zircon, pink spinel; cast, prong set, flush set

Photo by Robert Diamante



▲ **Citrine Repoussé Pendant** | 2002

6.3 x 5 x 1.3 cm
18-karat yellow gold, 18-karat white gold, citrine, diamonds; hand forged, hand fabricated, repoussé, hand crocheted, bezel set, flush set
Photo by Jon Balinkie



▲ **Red Waterfall Necklace** | 2001

55.9 cm
18-karat yellow gold, red tourmaline, diamonds; hand crocheted, hand fabricated, prong set
Photo by Jon Balinkie





▲ **Cantilever Rings** | 2003

Each, 3 x 2.5 x 3.5 cm
18-karat yellow gold, 18-karat white gold, red spinel, chrome diopside; hand forged, hand fabricated, cast, prong set

Photos by Robert Diamante

"The way an object lays and moves and enhances the countenance of the wearer is the ultimate fulfillment of my motivation to create."



WATKINS

Alexandra Solowij Watkins

INSPIRED BY THE STRUCTURES OF THE HILL TOWNS OF PROVENCE and the castles of Burgundy in France, the cow paths and hedges of rural Poland, and even the financial district of Boston, Alexandra Solowij Watkins makes engaging gold pieces that are comfortable and wearable. Enclosed volume, barely enclosed space, and negative space are the basic elements of her work. She loves the way big and small buildings interact with each other, providing a visual jumble of different angles, and so she uses jumbled angles as compositional elements in her work. The protective walls she creates to go around a wrist or neck echo the angles of roots, unexpected openings, and haphazard but harmonious elements of indigenous architecture. By working with mineral formations, she also brings the natural world closer to the wearer.

Born in Poland in 1933, Watkins studied fashion design in Paris and painting in Montreal. She is cofounder of the design collective Atelier Janiyé, and her work is represented in numerous galleries and the permanent collections of the Museum of Fine Arts in Boston and the Dallas Museum of Art.



◀ **Triangular Bracelet** | 2005
1.6 x 18.4 cm
18-karat gold, 22-karat gold; hand fabricated
Photo by Dean Powell



▲ **Cube Jumble Necklace** | 2006

40.6 x 1.6 cm
18-karat gold, 22-karat gold;
hand fabricated

Photo by Dean Powell



◀ **Bracelet** | 2004

18.4 x 1.3 cm
18-karat gold, 22-karat gold;
hand fabricated

Photos by Dean Powell

"I make structures for the landscape of the human body. I like to call them structures or shapes, not jewelry, because my work is not about preciousness."





▼ **Bracelet** | 2004

18.4 x 2.2 cm
18-karat yellow gold, 22-karat yellow gold,
18-karat white palladium; hand fabricated

Photo by Dean Powell



▲ **Colliding Cubes Necklace** | 2006

40.6 x 1.3 cm
18-karat gold, 22-karat gold;
hand fabricated

Photo by Dean Powell

"When constructing a piece, I try to keep accurately to the spirit and lines of my sketch. Make a small change in the outline or dimension, and the whole equation changes. Sometimes I have to dismantle in the afternoon what I built in the morning, but that's the way it goes."



▲ **Andean Necklace** | 2001

52.1 x 3.8 cm
Andean turquoise, 22-karat gold, 18-karat gold, 24-karat gold; hand fabricated

Photo by Dean Powell

▼ **Garnet Crystal Pin** | 2003

6.4 x 2.5 cm
18-karat gold, 22-karat gold, 24-karat gold, hessonite garnet crystals; hand fabricated

Photo by Dean Powell





▲ **Necklace** | 2007

43.2 cm
18-karat gold, 22-karat gold,
Tahitian pearls; hand fabricated
Photo by Dean Powell

▼ **Pin** | 2002

3.5 x 5.1 cm
18-karat gold, 18-karat white
palladium, black Tahitian pearl;
hand fabricated
Photo by Dean Powell





◀ **Late Summer Pin** | 2003

5.7 x 2.9 cm
18-karat gold, 22-karat gold,
South Sea pearl; hand fabricated

Photo by Dean Powell

▼ **African Necklace** | 2006

45.7 x 2.2 cm
18-karat gold, 22-karat
gold; hand fabricated

Photo by Dean Powell

"To be an integral part of the body, my gold structures have to be comfortable to wear, sometimes at the sacrifice of drama. I'm aware of fashions, of changing proportions and points of interest, and I have a great admiration for couture—for the impeccable cut, workmanship, and fine quality of materials—but I design for individuals."





◀ **Bracelet** | 2007

18.1 x 5.1 cm

18-karat gold; hand fabricated

Photos by Dean Powell





GOLDER

Stuart Golder

ADAPTING TEXTILE TECHNIQUES TO METAL IS A LABOR-INTENSIVE PROCESS, but Ohio-based artist Stuart Golder relishes the work. By weaving sheets and wires of gold on a loom, he produces intricately detailed pieces. Golder taught himself to weave metal, and he creates his own elaborate patterns, some of which are based on traditional cloth designs. His experiments in twisting, flattening, and wiggling wire have resulted in beautiful and unique configurations. Golder also makes elaborate patchwork from small pieces of weaving and sheet gold, which he assembles to form patterns.

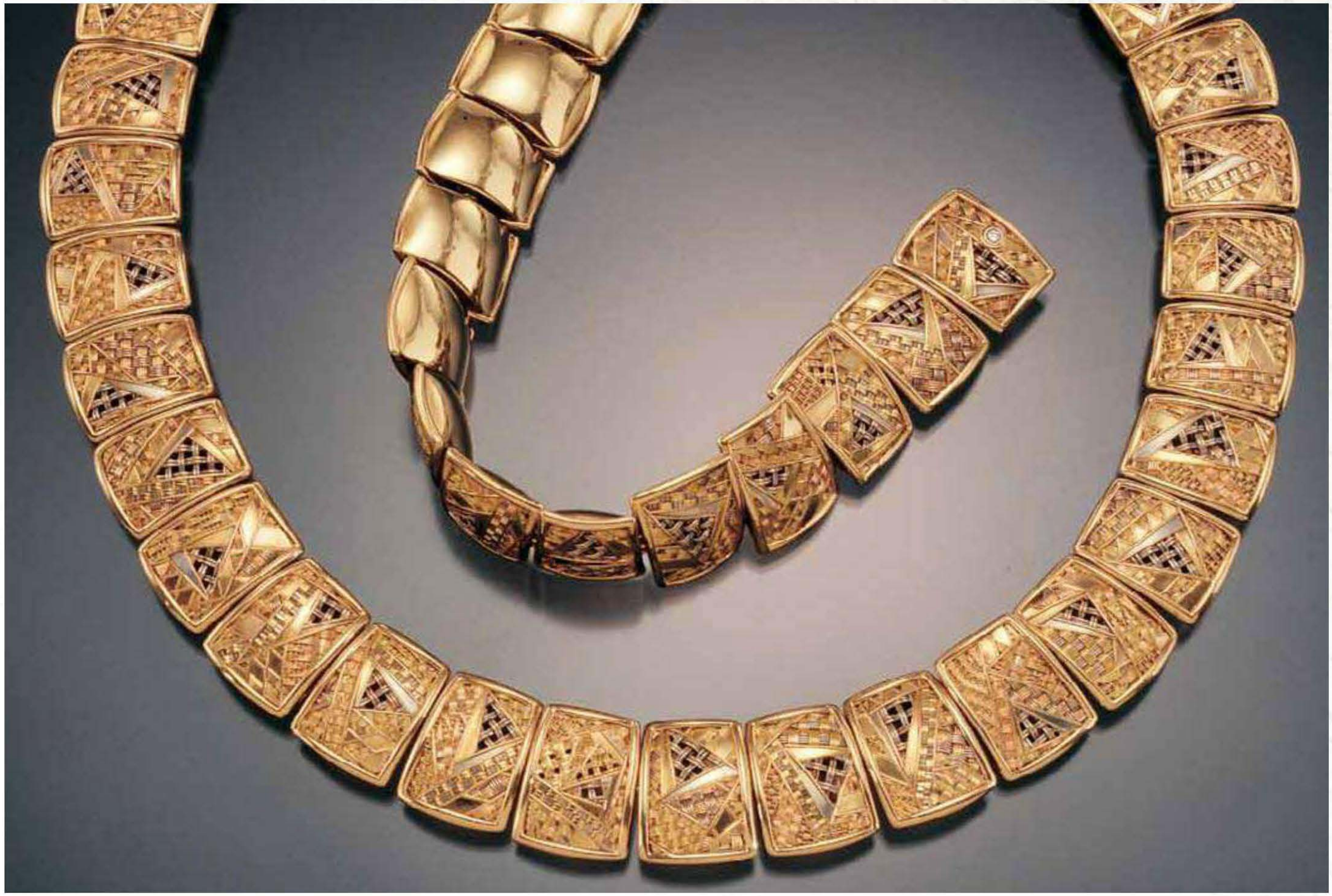
Although jewelry making runs through five generations of Golder's family, it was a university casting class that launched his jewelry career in the late 1960s. Golder began wire weaving in the 1970s while sheep farming in rural Ohio. His simple copper and silver wirework evolved when a National Endowment for the Arts grant allowed him to work in karated gold. Golder does not limit himself to jewelry forms. Two of his gold containers have received national honors and are part of a collection in the Luce Foundation Center for American Art at the Smithsonian American Art Museum in Washington, D.C.



◀ **Patchwork Rings** | 2004

Each, 2.5 x 2.5 x 1.1 cm
18-karat multi-colored gold; patchwork, hand fabricated

Photo by Ralph Gabriner



▲ **Patchwork Necklace** | 1995

15 x 15 x 1.5 cm
18-karat multi-colored gold;
formed, hand fabricated

Photo by Ralph Gabriner



▲ **Leaf Earrings** | 1987

Each, 2.8 x 2.3 x 1.3 cm
18-karat yellow gold; loom woven, undulated, formed, hand fabricated

Photo by artist



Twice Eared of Corn | 1981 ▶

1.5 x 2.5 x 1.5 cm
18-karat gold, sterling silver; loom woven, hand fabricated

Photo by Ralph Gabriner



▲ **Tahitian Black Pearl Earrings and Pendant** | 1998

Earrings, 4 x 2 x 1.3 cm;
pendant, 1 cm
18-karat yellow gold, Tahitian black pearls; loom woven, formed, hand fabricated
Photo by Ralph Gabriner

"'Tool of the Day' was a running joke around my house, as another delivery man would bring me some vital component I needed to set up a lathe. I like problem solving and making my own tools to fabricate the parts I need in my jewelry."



◀ **Rutilated Quartz Box** | 1988

2 x 3 x 1.8 cm
18-karat yellow gold, quartz lid;
loom woven, hand fabricated

Photo by Ralph Gabriner

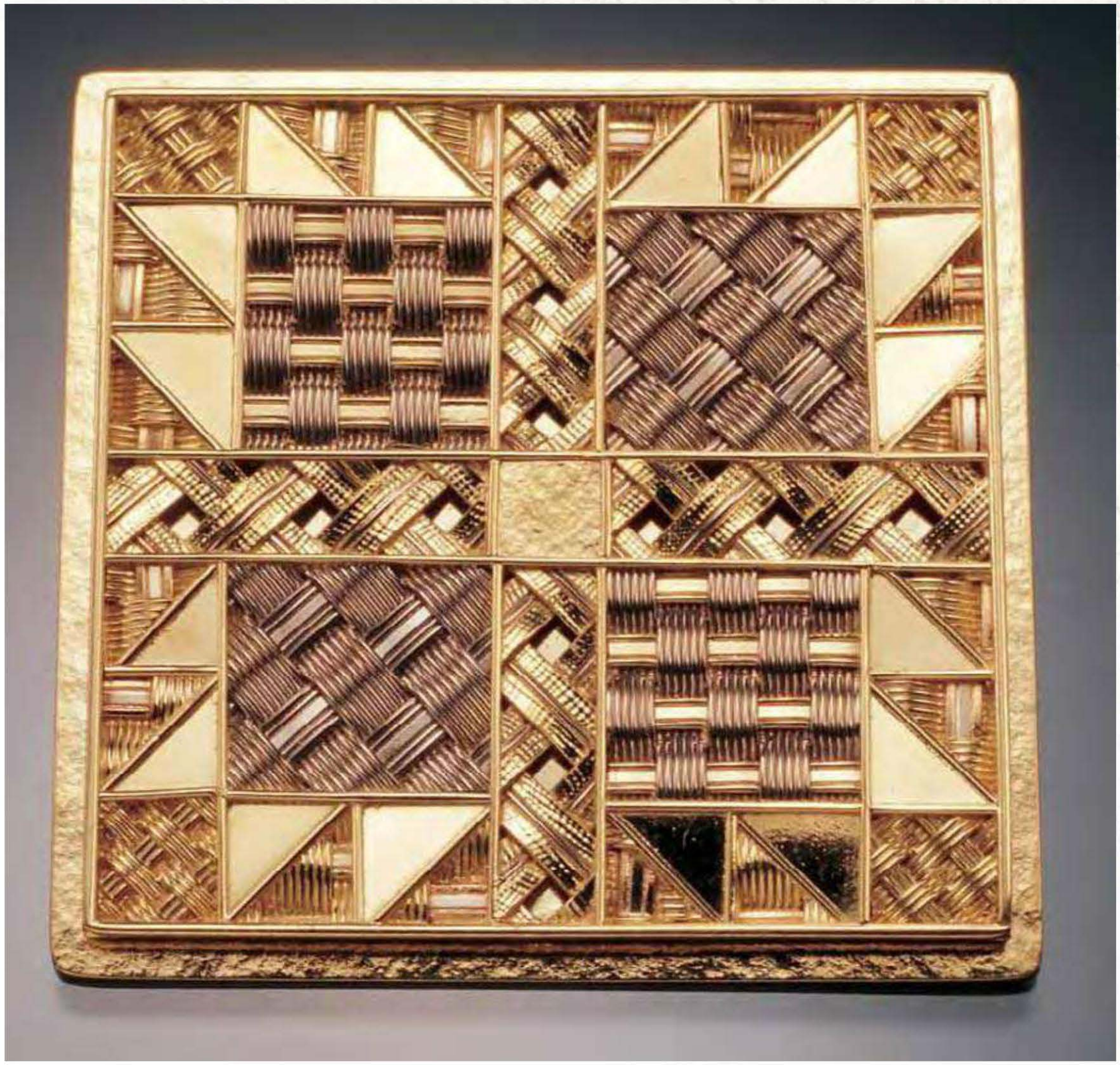
"My original loom, which I built, was an adaptation of a traditional Native American bead loom. The weaving was composed of 100 wires to an inch (2.5 cm) of 30-gauge wire. One inch (2.5 cm) took about four hours, as I used a knife to lift the warp wires individually and to push the weft wires into position."

Patchwork Flash and Radiant Four Patch | 2003–2004 ▶

Largest, 2.5 x 2.5 x 1.5 cm
18-karat multi-colored gold; loom woven, patchwork, hand fabricated, polished

Photo by Ralph Gabriner





▲ **Bear Claw Pin** | 2002

2.8 x 2.8 x 1.3 cm
18-karat multi-colored gold; loom woven, patchwork, hand fabricated
Photo by Ralph Gabriner



▲ **Opal Pin** | 1995

3.5 x 4.3 x 1.5 cm
18-karat multi-colored gold; loom woven, patchwork, hand fabricated
Photo by Ralph Gabriner

Pearl Drop Earrings | 2004 ▶

5.5 x 1.5 x 1.3 cm
18-karat multi-colored gold,
Chinese freshwater pearls;
loom woven, hand fabricated
Photo by Ralph Gabriner



"What else could a guy named Golder do for a living?"

▼ **Tsavorite Turban Earrings** | 2007

2 x 2 x 1.3 cm
18-karat multi-colored gold, tsavorite garnets,
wiggle wire; loom woven, hand fabricated
Photo by Ralph Gabriner



About the Curator

Marthe Le Van is the senior editor for jewelry and metals at Lark Books. Since 2000, she has written, edited, juried, or curated more than 30 titles. Recent publications include *Brilliance! Masterpieces from the American Jewelry Design Council* and *Masters: Gemstones—Major Works by Leading Jewelers*. She has also been the senior editor for all jewelry books in Lark's popular "500" series as well as the curator for *500 Wedding Rings*. Marthe is a member of the Society of North American Goldsmiths and the Precious Metal Clay Guild.



▲ Ulla & Martin Kaufmann
Marrit Bracelet | 2002

Portrait Photographers

Thank you to the photographers whose portraits of the artists appear in this book:

Claus Bjerring, photo by Egon Gade
Namu Cho, photo by Hap Sakwa
Stuart Golder, photo by Margaret Rhein
Michael Good, photo by Benjamin Magro
Yasuki Hiramatsu, photo by Kozo Hiramatsu
Mary Lee Hu, photo by James McMurray
Stefano Marchetti, photo by Roberto Sordi
Bruno Martinazzi, photo by Pucci Giardina
Linda Kindler Priest, photo by Gordon Bernstein
Mary Preston, photo by Wade Rubenstein
Wendy Ramshaw, photo by David Ridge
Gerd Rothmann, photo by Felicitas Rall-Wirtz
Philip Sajet, photo by Chris Hoefsmit
Eva Steinberg, photo by Matthias Demand
Michael David Sturlin, photo by Praparat Sturlin
Alexandra Solowij Watkins, photo by Audreé Lerat
David Watkins, photo by David Ridge

The photos of Abrasha, Giampaolo Babetto, Rike Bartels, Michael Becker, Adrean Bloomard, Claude Chavent, Giovanni Corvaja, Gerda Flöckinger, Geoffrey Giles, Lisa Gralnick, Barbara Heinrich, Ulla and Martin Kaufmann, Jim Kelso, Andrew Lamb, Seung-Hea Lee, Christa Lühtje, Aaron Macsai, Harold O'Connor, Gurhan Orhan, Jacqueline Ryan, Etsuko Sonobe, Graziano Visintin, and Alberto Zorzi are self-portraits.

Acknowledgments

Marthe Le Van, Lark Books' respected jewelry and metals editor, curated this shining collection. I've had the pleasure of working with Marthe for two years, and I continue to learn from her publishing expertise, insight, and professionalism. Jeweler, writer, and historian Nanz Aalund wrote the informative opening essays for each chapter. Production editor Julie Hale's creativity and diligence were essential in bringing the many elements of the book together so effectively, and our fine editorial team consisted of Dawn Dillingham, Cassie Moore, Janet Hurley, Rose McLarney, Rosemary Kast, and Beth Sweet. Equally important was the talented art design and layout team, which included Megan Kirby, Bradley Norris, Jeff Hamilton, Shannon Yokeley, and Kelly Stallard, all executing a fine series design by Kristi Pfeffer.

Above all, of course, my appreciation goes to the master goldsmiths who enthusiastically participated by submitting commentary and images of their gold pieces. Their beautiful work has amazed and delighted everyone involved in the book's production, and we hope you'll enjoy it equally well.

— Ray Hemachandra, senior editor

Artist Index

Abrasha
San Francisco, California
Page 256

Babetto, Giampaolo
Arquà Petrarca, Italy
Page 240

Bartels, Rike
Munich, Germany
Page 152

Becker, Michael
Munich, Germany
Page 80

Bjerring, Claus
Copenhagen, Denmark
Page 264

Bloomard, Adrean
Rome, Italy
Page 104

Chavent, Claude
Puéchabon, France
Page 112

Cho, Namu
Bethesda, Maryland
Page 16

Corvaja, Giovanni
Todi, Italy
Page 120

Flöckinger CBE, Gerda
London, England
Page 192

Giles, Geoffrey
Asheville, North Carolina
Page 72

Golder, Stuart
Cincinnati, Ohio
Page 320

Good, Michael
Rockport, Maine
Page 136

Gralnick, Lisa
Madison, Wisconsin
Page 248

Heinrich, Barbara
Pittsford, New York
Page 64

Hiramatsu, Yasuki
Tokyo, Japan
Page 40

Hu, Mary Lee
Seattle, Washington
Page 24

Kaufmann, Martin
Hildesheim, Germany
Page 8

Kaufmann, Ulla
Hildesheim, Germany
Page 8

Kelso, Jim
Worcester, Vermont
Page 176

Lamb, Andrew
London, England
Page 128

Lee, Seung-Hea
Providence, Rhode Island
Page 280

Lühtje, Christa
Stockdorf, Bayern Bavaria, Germany
Page 288

Macsai, Aaron
Morton Grove, Illinois
Page 296

Marchetti, Stefano
Padua, Italy
Page 32

Martinazzi, Bruno
Torino, Italy
Page 48

O'Connor, Harold
Salida, Colorado
Page 56

Orhan, Gurhan
New York, New York
Page 216

Preston, Mary
Brooklyn, New York
Page 160

Priest, Linda Kindler
Bedford, Massachusetts
Page 208

Ramshaw CBE, Wendy
London, England
Page 144

Rothmann, Gerd
Munich, Germany
Page 88

Ryan, Jacqueline
Todi, Italy
Page 184

Sajet, Philip
Amsterdam, Netherlands
Page 232

Sonobe, Etsuko
Tokyo, Japan
Page 272

Steinberg, Eva
Reiskirchen, Germany
Page 200

Sturlin, Michael David
Scottsdale, Arizona
Page 304

Visintin, Graziano
Padua, Italy
Page 96

Watkins, Alexandra Solowij
Boston, Massachusetts
Page 312

Watkins, David
London, England
Page 168

Zorzi, Alberto
Padua, Italy
Page 224